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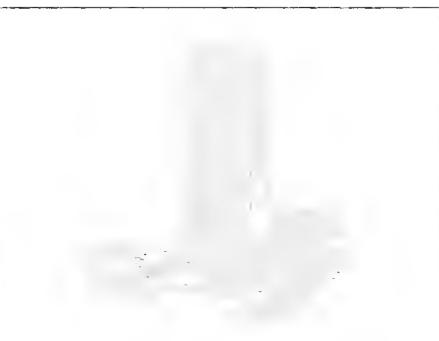


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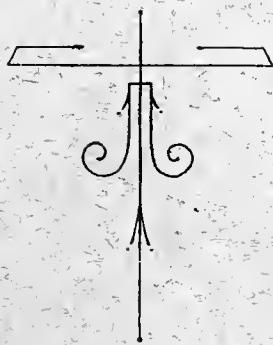
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Pauline Marlowe

THE DESERT SONG



MUSIC BY

SIGMUND ROMBERG

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It Was Not So, To Be		
Exile, The		
Calm Is The Night		
When I Am All Your Own		

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O Rest In The Lord, from "Elijah"		
Stars Of The Summer Night		
Tears (Les Larmes)		
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Violets, The		
Wanderer, The (Der Wanderer)		

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Last Night	H. Kjerulf	B. Tours
Love Me Today, Tomorrow May Never Come	E. R. Ball	C. Eckert
Lullaby (Jacelyn)	B. Gadard	E. Dell' Acqua
Oft In The Stilly Night	T. Moore	Arr. by A. L.
O Loving Heart Trust On	L. M. Gottschalk	Mrs. W. T. Rhodes
Provencal Song		
Serenade		
Sing, Smile, Slumber		
Snow Flakes		
Song, Jest, Perfume And Dances		
Stars Of The Summer Night		
Swiss Echo Sang		
Villanelle		
When Love Is Kind		
Without Thee		

THE ARTISTIC TENOR

Celestial Aida (Celeste Aida), from "Aida"	G. Verdi	G. Verdi
Good Bye	F. P. Tosti	J. Raff
Heaven And Ocean (Cielo e mar), fram "Gioconda"	A. Panchielli	F. Schubert
I Love Thee (Ich Liebe dich)	E. Grieg	F. P. Tosti
Loss With The Delicate Air, The	T. A. Arne	F. Donizetti
Last Night (Schohnsucht)	H. Kjerulf	G. Donizetti
Like A Dream (M'Appari), from "Martha"	F. von Flotow	A. Dvorak
Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume),	O. Cantor	A. G. Thomas
Plume In The Summer Wind (La Donna e Mobile), from "Rigoletto"		
Serenade (Standchen)		
Serenade (Standchen)		
Serenade (La Serenata)		
Spirit So Fair (Spirto gentil), from "La Favorita"		
Songs My Mother Taught Me (Als die alte Mutter)		
Winds In The Trees		

M. WITMARK & SONS • RCA BUILDING, NEW YORK

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ALFRED BUTT in conjunction with LEE EPHRAIM

PRESENTS

THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

**OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, and
FRANK MANDEL.**

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . . \$5.00

HARMS Incorporated
by arrangement with
M. WITMARK & SONS, NEW YORK

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The Play produced by LAURENCE SCHWAB

THE DESERT SONG

CHARACTERS

CHARACTERS

	SIDNEY	PINTER
Sid El Kar ..	EDGAR	PIERCE
Mindar ..	CLIFFORD	HEATDERLEY
Hassi ..	GENE	GERRARD
Benjamin Kidd ..	BARRY	MACKAY
Captain Paul Fontaine ..	PHEBE	BRUNE
Azuri ..	ALFRED	ATKINS
Lieutenant La Vergne ..	GORDON	CROCKER
Sergeant Du Bassac ..	EDITH	DAY
Margot Bonvalet ..	LEONARD	MACKAY
General Birabeau ..	HARRY	WELCHMAN
Pierre Birabeau ..	CLARICE	HARDWICKE
Susan ..	SYBIL	RHODA
Edith ..	DENNIS	HOEY
Ali Ben Ali ..	MARIA	MINETTI
Clementina ..	RUBY	MORRISS
Neri ..	CATON	WOODVILLE
Hadji ..		

French Girls, Spanish Cabaret Girls and Soldiers' Wives

Sybil Allnatt	Norah Edwards	Mavice Kalmar	Paula Reid
Pat Andrew	Nancy Eshelby	Elsie Lawrence	Sybil Rhoda
Betty Bailey	Dorothy Eyre	Joan Layton	Marjorie Robertson
Jean Barnes	Heather Featherstone	Linda Lindose	Noranna Rose
Margaret Boyle	Kathleen Fitchie	Nance Miriam	Eileen Scott
Madeline Bray	Lena Fitchie	Maureen Moore	Eunice Vickridge
Millicent Cane	Nan Forster	Myrette Morven	Rosalind Wade
April Clare	Roma Forster	Phyllis Neal	Veda Wardman
Anne Crecy	Helene Francois	Inez O'Connor	Lola Waring
Tina Dakyn	Pauline Gilmer	Esme Oxley	Margaret Watson
	Stephanie Insall	Marjorie Poncia	

Native Dancers

April Clare **Kathleen Fitchie** **Esme Oxley**
Anne Crecy **Lena Fitchie** **Marjorie Robertson**

Servants of General Birabeau

Soldiers of the French Legion---Members of the Red Shadow's Band

Jack Allen	Reginald Gibson	Cliff Jones	Kilmore Scott
Reginald Austen	Frank Grant	Donald Kingston	Geoffrey Startin
Edward Barrie	Victor Hamel	Ernest Ludlow	Harry Stevenson
Richard Bodley	Alvon Hawke	Grant Maclean	Scott Thompson
Hayden Campbell	Hal Hatswell	Fred Maguire	Elgar Villiers
Richard Crawford	William Herbert	Barend J. Marais	Wilfred Ward
Geoffrey F. Davies	Felix Hill	Selwyn Morgan	J. S. Warren
Cecil Dereham	Eric Hodges	Fred Rickett	Alec J. Willard
Walter Farrance	Evan John	Joseph W. Robinson	Pilton Wilson

Soldiers of Ali Ben Ali

Soldiers of the Boer War

SYNOPSIS OF SCENES

ACT I.

- SCENE 1.** Retreat of the Red Shadow in the Riff Mountains. Evening.
SCENE 2. Outside General Birabeau's House. The same evening.
SCENE 3. A Room in General Birabeau's House. A few minutes later.

ACT II.

- SCENE 1.** The Harem of Ali Ben Ali. Afternoon of the following day.
SCENE 2. A Corridor. A few minutes later.
SCENE 3. The Room of the Silken Couch.
SCENE 4. The Edge of the Desert. The following morning ; half-an-hour before dawn.
SCENE 5. Courtyard of General Birabeau's House. Two days later.

Scenery designed and painted by JOSEPH and PHIL HARKER

Dances and Ensembles staged by ROBERT CONNOLLY

Musical Director: Mr. HERMAN FINCK

THE DESERT SONG



ACT I.

NO.							PAGE
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ACT II.

THE DESERT SONG

Book and Lyrics by
OTTO HARBACH,
OSCAR HAMMERSTEIN 2nd
and FRANK MANDEL

Music by
SIGMUND ROMBERG

Act I

Nº 1

PRELUDE and OPENING CHORUS

Piano.

Maestoso

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2

Moderato.





Allegro vivace

Musical score page 3, measures 5-8. The music is in common time, treble and bass staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *ff*.

Musical score page 3, measures 9-12. The music is in common time, treble and bass staves. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Andante moderato

Musical score page 3, measures 13-16. The music is in common time, treble and bass staves. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *pp*, *f*, *pp*.

Musical score page 3, measures 17-20. The music is in common time, treble and bass staves. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Text: *(Curtain rises)*.

Allegretto moderato

Allegretto moderato

p

mf

SID.

SID.

High on a

SID.

hill is our strong hold, our shelter cave,

Legato.
TENORS.

BOYS

Woe be to any one who shall try to dis-

BASSES

BOYS

- cov - er us, — Woe be to an - y - one who shall



SID.

SID. *f accel.*

So Ho! then you

BOYS

try to dis - cov - er us, —



(Mindur passes cauldron round)

SID.

band of reck - less men, bold Mo - roc - co men.

BOYS

Hol bold men of Mo - roc - co sand!

Bold



SID.

BOYS

band of reck-less fel-lows of Mo - roc - co sand!

Ho! Ho! Ho!

Ho! Ho! Ho!

SID.

BOYS

As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing

As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing

SID.

BOYS

drink it up, So pass the bowl and we'll

who we are, As we are drink - ing, mer - ri - ly drink - ing,

who we are, As we are drink - ing, mer - ri - ly drink - ing,

SID.

drink it un - til we drain the cup.
BOYS
who would be think - ing who we are. Drink to the Caïd,
who would be think - ing who we are.

SID.

Drink on.
BOYS
Drink to the Caïd, to the lead - er of the band. Drink on.
R.H.

(Mindar puts cauldron back on fire) (Dialogue)

SID.

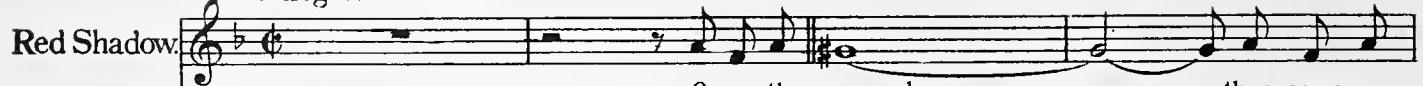
BOYS

R.H.

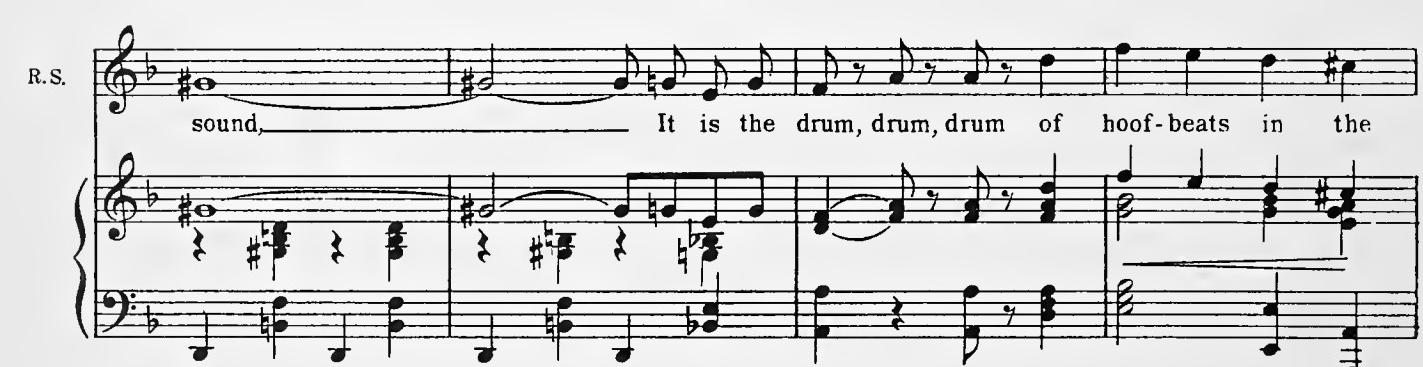
SONG - (Red Shadow) Sid and Riffs.

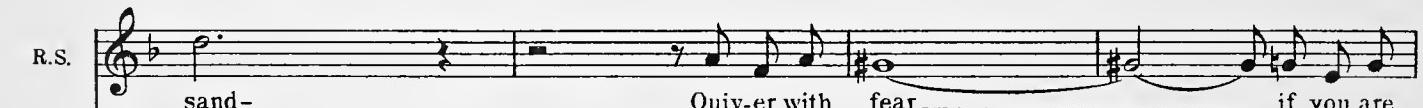
"THE RIFF SONG"

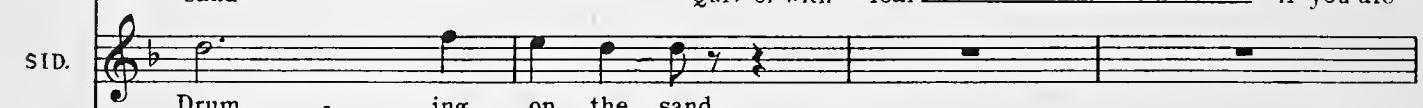
Allegretto moderato.

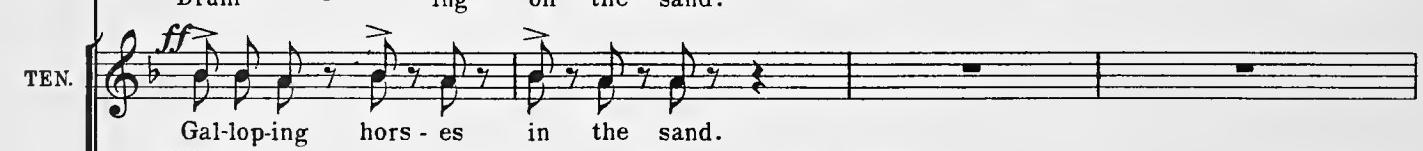
Red Shadow. 

Piano. 

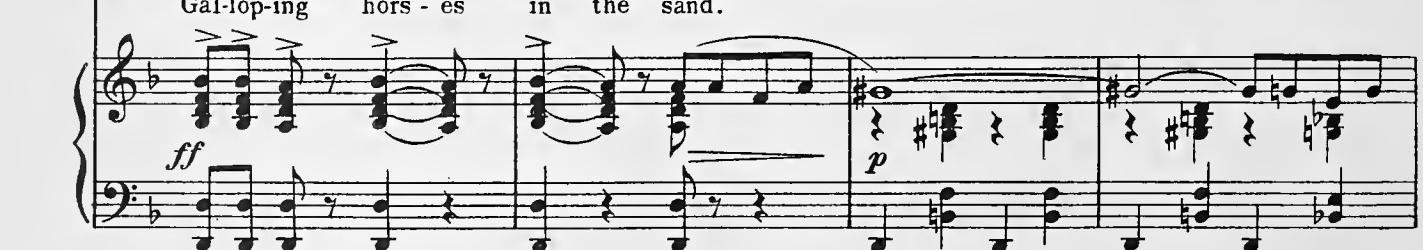
R.S. 

R.S. 

SID. 

TEN. 

BASS. 



R.S. near, It is the thun-der of "the Sha-dow and his Band"

SID.

TEN. *mf*

BASS. Red Sha - dow's band

R.S. and *rit.* To un - der - stand the cry of

SID. band will Find you soon.

TEN. -way for . All who plun - der learn to un - der - stand.

BASS. and so All who plun - der learn to un - der - stand.

1st REFRAIN (Slow Fox-Trot).

a tempo

R.S. Ho! So we sing as we are rid - ing,

SID.

p a tempo

R.S. It's the time you'd best be hi - ding

SID. Ho!

TEN. Ho!

BASS. Ho!

R.S. low, it means the Riffs are a - broad,

SID.

Go! be - fore you've bit - ten the sword;

SID.

Go! be - fore the sword.

Ho! that's the sound that comes to warn you,

SID.

Ho!

BASS. Ho!

so In the night or ear - ly morn you

SID.

rall.

SID.

rall.

The Riffs will

strike with a blow that brings you woe.

SID.

a tempo

ENCORE 2nd REFRAIN.

SID.

TEN.

BASS.

f

Ho! It's the time you'd best be hid - ding

SID. Ho! It's the time for hid - ding

TEN. Ho! It's the time you'd best be hid - ding

BASS. Ho! It's the time you'd best be hid - ding

low, It means the Riffs are a - broad,

SID. you lay low, So you'd bet - ter

TEN. you lay low, So you'd bet - ter

BASS. low, It means the Riffs are a - broad, So

Go _____ be - fore you've bit - ten the sword,
 SID. go _____ bit - ten the sword,
 TEN. go _____ be - fore you've bit - ten the sword,
 BASS. go _____ be - fore you've bit - ten the sword,

— Ho! _____ That's the sound that
 SID. — Ho! _____ That's the
 TEN. — Ho! _____ That's the sound that
 BASS. — Ho! _____ That's the sound that

fff

comes to warn you, So In the night or

SID. sound to warn you, So In the

TEN. comes to warn you, So In the night or

BASS. comes to warn you, So In the night or.

ear - ly morn you know If you're the

SID. night or morn you know it now

TEN. ear - ly morn you know it now

BASS. ear - ly morn you know If you're the

red Sha - dow's foe _____ The Riffs will strike with a blow _____

SID. The Riffs will strike with a blow _____

TEN. The Riffs will strike with a blow _____

BASS. red Sha - dow's foe _____ The Riffs will strike with a blow _____

(All men exit
except Red Shadow,
Sid and Hassi)
(Dialogue)

rall.

— that brings you woe, _____ Oh!

SID. — that brings you woe, _____ Oh!

TEN. — that brings you woe, _____ Oh!

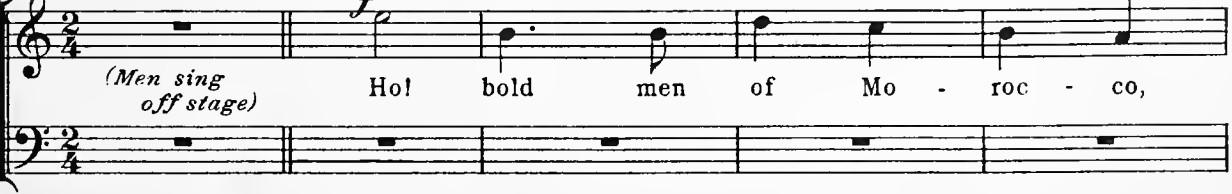
BASS. — that brings you woe, _____ Oh!

rall.

N^o 2a.

REPRISE.

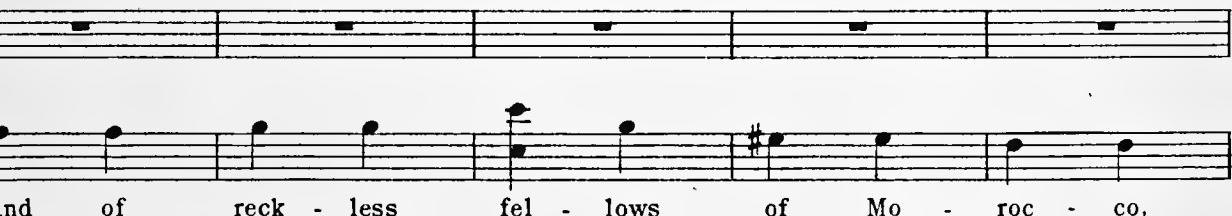
1 MAN.

Tenors. 

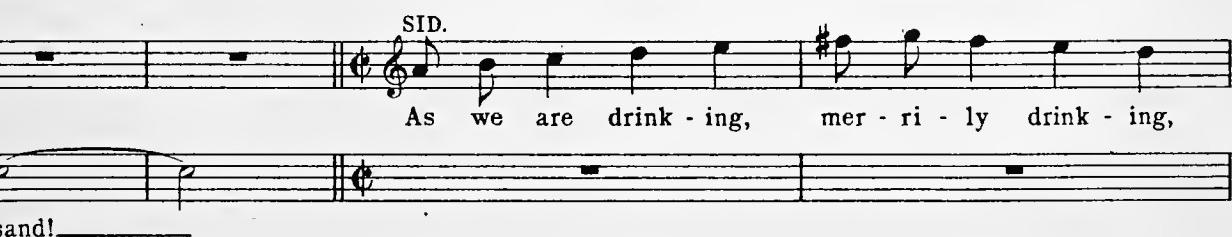
(Men sing off stage) Ho! bold men of Mo - roc - co,

Basses. 

ALL MEN. (Men enter) Ho! bold men of Mo - roc - co sand,

TEN. 

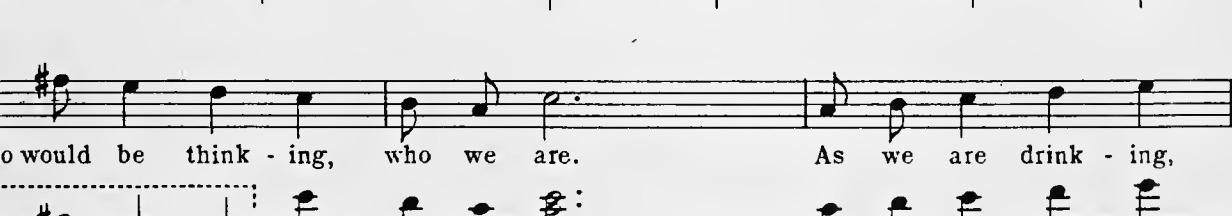
BASS. band of reck - less fel - lows of Mo - roc - co,

SID. 

As we are drink - ing, mer - ri - ly drink - ing,
sand!



Who would be think - ing, who we are. As we are drink - ing,

8 

Who would be think - ing, who we are. As we are drink - ing,

SID.

mer - ri - ly drink - ing, Who would be think - ing, who we are.

SID

So pass the bowl and we'll drink it un - til we

TEN.

As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

BASS.

As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

SID.

drink it up. So pass the bowl and we'll

TEN.

who we are. As we are drink - ing, mer - ri - ly drink - ing,

BASS.

who we are. As we are drink - ing, mer - ri - ly drink - ing,

SID. drink it un - til we drain the cup.

TEN. Who would be think - ing, who we are. Drink to the Caid,

BASS. Who would be think - ing, who we are.

Enter Bennie

(SID.) Look!

(BOYS) A spy!

SID. - - - - -

TEN. - - - - -

BASS. - - - - -

pp

Drink on.

Drink on.

Drink to the Caïd to the lead-er of the band — Drink on.

pp

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of four measures. The first two measures show eighth-note chords in both staves. The third measure begins with a dynamic marking *ppp* above a sixteenth-note pattern in the treble staff, while the bass staff has eighth-note chords. The fourth measure concludes with a dynamic marking *v* above a sixteenth-note pattern in the treble staff, while the bass staff has eighth-note chords. The score is labeled *(Dialogue)* at the top right.

Nº 3

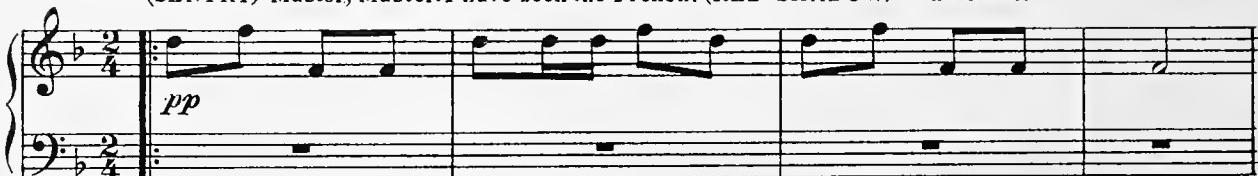
FINALETTO-SCENE I.

Allegretto.

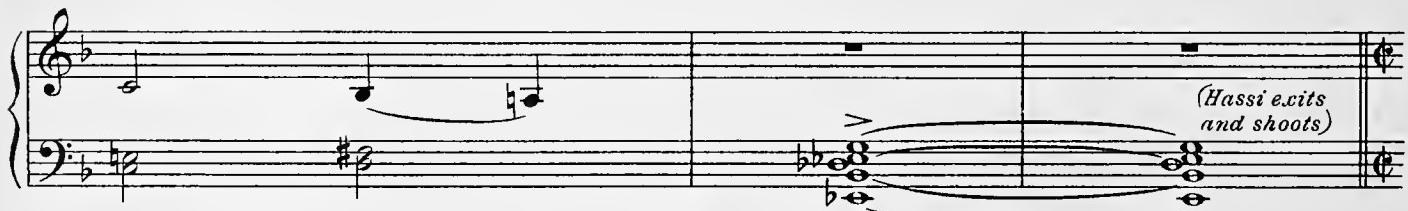
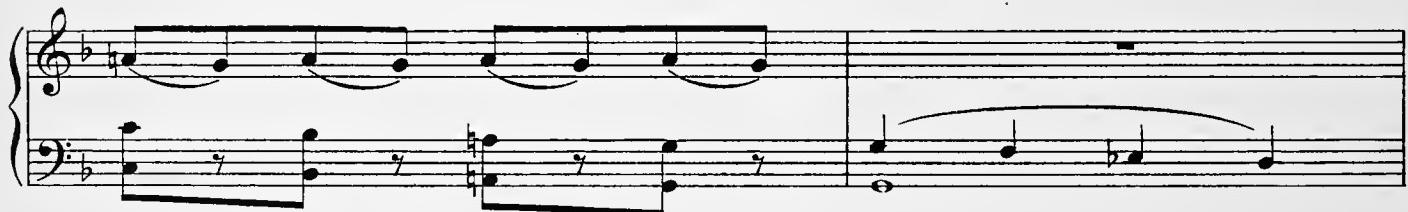
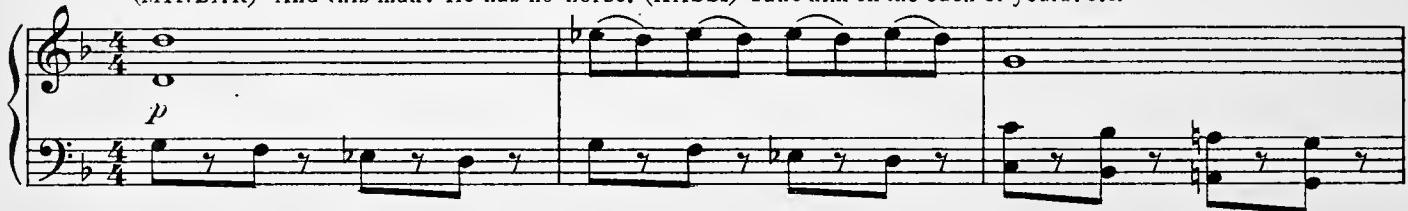
(The Sentry rushes in)

(SENTRY) Master, Master! I have seen the French. (RED SHADOW) Where? etc.

Piano.



(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.



Tempo di Fox-trot.

(RED SHADOW)

Listen, Sid! when the French reach the creek —

pp

you and I — we'll ride out in the open. etc.

R.S. Ho! That's the sound that

SID. Ho! That's the sound that

mf

R.S. > > comes to warn you, so In the night or

SID. > > comes to warn you, so In the night or

R.S. ear - ly morn you know If you're the Red Sha - dow's foe

SID. ear - ly morn you know If you're the Red Sha - dow's foe

R.S. — the Riffs will Strike with a blow that brings you woe.

SID. — the Riffs will Strike with a blow that brings you woe.

(Exit Red Shadow
and Sid)

Nº 3a

ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

p *ad lib.*

(Hears bugle call, runs and hides inside cave)

Nº 3b

TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

f

(Captain Paul Fontaine and 2 men enter)

(PAUL) Ah! their camp fire etc. etc.

(Dialogue continues)

SONG (Paul) and SOLDIERS

MARGOT.

Voice. PAUL and BOYS sing

O! pret - ty maid of France my

Piano. Hn. *mf*

P. & B. Mar - got, a breath of sweet ro - mance, my

P. & B. Mar - got, her lit - tle ro - guish eye near

P. & B. by can woo you, bring to you, the

P. & B.

long - ing to fly in - to the arms _____ of

Mar - got, and win the win - some charms _____ of

Mar - got, my sweet - est flight of fan - cy is

when I can see Mar - got _____ of France.

N^o 4a

FINALE - SCENE I.

Lento.

(Azuri comes out of cave - Paul turns sharply - draws gun - points it at Azuri.)

Moderato.



Slow.



(AZURI) Margot Bonvalet! oh



Allah who sees all things, helps me make her suffer! Margot Bonvalet!

(End of Scene)

Nº 5.

OPENING — SCENE II. and SONG (Susan)

I'LL BE A BUOYANT GIRL.

Allegro moderato.

Piano.

The piano accompaniment consists of two staves. The top staff shows a continuous pattern of eighth-note chords and sixteenth-note figures. The bottom staff provides harmonic support with sustained notes and eighth-note chords. The key signature is one sharp (F# major).

This section of the piano part continues the rhythmic pattern established earlier, maintaining the 2/4 time and major key signature.

*Cue (SUSAN) You might as well marry him
SUSAN sings*

Dialogue. (EDITH) Cheer up, Susan, etc.

(SUSAN) Oh! I wish he'd come back. Has

The vocal line begins with a short melodic phrase followed by a repeat sign, then continues with lyrics. The key signature changes to one flat (D major).

Allegretto.

SUS.

an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas

The vocal line continues with the lyrics "an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The key signature is one flat (D major).

SUS.

ear - ly in the morn - ing when he start - ed forth to go.

ED.

EDITH.

The

SUS.

But

ED.

wife of ev - 'ry sol - dier, By fear and dread is har - ried,

SUS.

Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I

rall.

ED.

Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I

rall.

Allegro moderato.

SUS.

hope of course to bring him lots of joy; to

a tempo

SUS.

be his wife, his sweetheart and his pal. I try my best to

SUS.

(Exit ETHEL)

win that gallant boy, and when I do I'll be a buoy-ant gal.

(Enter BENNIE, sore from riding a horse)

(Dialogue)

pp

(Dialogue continues to end of Scene.)

Nº 6.

OPENING CHORUS - SCENE III.

Allegro moderato.

Piano

ALL.
GIRLS
Why

A little slower.

GIRLS

did we mar - ry sold - iers? Why did we leave our

GIRLS

France, To live in old Mo - roc - co The

GIRLS

lives of mai - den aunts? Our men are al - ways

GIRLS

miss - ing; They're not a - round e - nough. Just

GIRLS

as we start our kiss - ing The dam old Riffs get

GIRLS

rough. And then to quell the Riff - ian blight Our

1 GIRLS

hub - bies heed the call to fight. It seems a sil - ly fuss For

2 GIRLS

hub - bies heed the call to fight. It seems a sil - ly fuss For

3 GIRLS

hub - bies heed the call to fight. It seems a sil - ly fuss For

GIRLS

1 if they choose to spend a day in
 2 if they choose to spend a day in
 3 if they choose to spend a day in

GIRLS

1 fight - ing, why not let them stay At home and fight with
 2 fight - ing, why not let them stay At home and fight with
 3 fight - ing, why not let them stay At home and fight with

GIRLS

1 us, Stay home and fight with us!
 2 us, Stay home and fight with us!
 3 us, Stay home and fight with us!

rall.

Tempo I

GIRLS

1 Life is dull and Life is wea - ry; Life is hell with - out our men.
 2 Life is dull and Life is wea - ry; Life is hell with - out our men.
 3 Life is dull and Life is wea - ry; Life is hell with - out our men.

a tempo

rall.

GIRLS

1 Hour - s lull and days are drear - y | Nights are hell with - out with-out
 2 Hour - s lull and days are drear - y | with-out with-out
 3 Hour - s lull and days are drear - y | Nights are hell with - out with-out

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!
 2 men. Ah, men! Ah, men!
 3 men. Ah, men! Ah, men!

a tempo

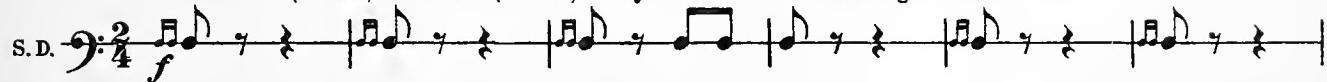
ff

ff

Nº 7.

FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

(GIRLS) Soldiers! (EDITH) They're not Soldiers. It's Margot and the Girls.



Tempo di Marcia.

(Margot entrance) comes down stage centre (Margot sings)

MARGOT.

MAR. 

MAR. 

MAR. 

MAR.

men, men, men fight-ers ev -'ry one, _____ Ev-'ry mo-ther's

MAR.

son. _____ We

GIRLS.

Look at our line, _____

1.

The

2.

The

3.

The

f

f

MAR.

are not de - cei - ving, come

GIRLS.

We are not de - cei - ving you

GROUPS.

1. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

2. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

3. sol diers are a sor - ry lot, at - trac - ted by them we are not.

MAR.

pret - ty maid, _____ Don't be a - fraid, _____ You

GIRLS.

GROUPS.

1. A sor - ry lot of sol - dier men, not

2. A sor - ry lot of sol - dier men, not

3. A sor - ry lot of sol - dier men, not

MAR. must be be - lie - ving, We're

GIRLS You must not be - lieve us no!

GROUPS.

1. one can hold a ri - fle And their coats are large a tri - fle,

2. one can hold a ri - fle And their coats are large a tri - fle,

3. one can hold a ri - fle And their coats are large a tri - fle,

MAR. he - roes all bold and brave.

GIRLS

They

GROUPS.

1. They're he - roes bold and brave.

2. They're he - roes bold and brave.

3. They're he - roes bold and brave.

MAR.

GIRLS.

They scoff at our un - i - forms,
don't like our un - i - forms,

Take

1. GROUPS.

We can't help laugh - ing Ha,

2.

We can't help laugh - ing Ha,

3.

We can't help laugh - ing Ha,

8va

MAR.

Ha, ha A - ha!

GIRLS.

care, take care, A - ha!

1. GROUPS.

ha, ha, ha, ha, ha!

2.

ha, ha, ha, ha, ha!

3.

ha, ha, ha, ha, ha!

MAR.

GIRLS

1

2

3

GROUPS.

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,

ff

MAR.

GIRLS

1

2

3

GROUPS.

We're men, men, men, fight.ers ev-'ry
ar'nt we fine.

ar'nt they fine.

ar'nt they fine.

ar'nt they fine.

p

MAR. 

one And we can't be bea - ten in the fight - ing

GIRLS And we can't be bea - ten in the fight - ing

GROUPS.

1

2

3



END HIRE

MAR. line. 

GIRLS line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

GROUPS.

1 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,

2 Tra, ra, ra, ra, ra, Tra, ra, rá, ra, Tra, ra, ra, ra, ra, ra,

3 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra, ra,



MAR.

Did you call for soldiers true, for gallant fighting

p

MAR.

men of France; We are here to

MAR.

an-swer you So let the bug - le blow ad - vance!

MAR.

Out we'll go to rout the foe, for back at

The musical score consists of four staves of music for a marching band. The first staff features a soprano vocal line with a bassoon accompaniment. The second staff features a soprano vocal line with a bassoon accompaniment. The third staff features a soprano vocal line with a bassoon accompaniment. The fourth staff features a soprano vocal line with a bassoon accompaniment. The music is in common time and includes lyrics such as 'Did you call for soldiers true, for gallant fighting', 'men of France; We are here to', 'an-swer you So let the bug - le blow ad - vance!', and 'Out we'll go to rout the foe, for back at'. The score is written in a clear, legible font with musical notation including notes, rests, and dynamic markings like 'p' for piano.

MAR.

home there waits per - chance a pret - ty charm -

MAR.

- ing light of love, an a - mour - ette we long to see, An - toi -

fz

MAR.

- nette, or sweet Ma - rie! that's why we

fz

MAR.

love to fight, to love the maids of France

(Enter Soldiers)

GIRLS

Hark we seem to hear the sound of the sol-diers draw - ing near,

MAR.

Ah _____

GIRLS

Here they come at last our day of doom is past.

GROUPS.

Here they come at last our day of doom is past.

2

Here they come at last our day of doom is past.

3

Here they come at last our day of doom is past.

TENORS.

CHORUS.

BASSES.

MAR.

CHORUS.

GIRLS.

GROUPS.

CHORUS.

29276

MAR.

GIRLS

GROUPS.

CHO.

BASS

The musical score consists of five staves. The top staff is labeled 'MAR.' and shows a melody with eighth-note patterns. The second staff is labeled 'GIRLS' and shows a similar melody. The third staff is labeled 'GROUPS.' and has three entries labeled '1.', '2.', and '3.' each with a different vocal line. The fourth staff is labeled 'CHO.' and shows a vocal line. The bottom staff is labeled 'BASS' and shows a harmonic bass line. The vocal parts sing 'Ra, Tra, Ra, tra, Ra,' while the bass part provides harmonic support.

MAR.

GIRLS

TRPT.

The musical score consists of three staves. The top staff is labeled 'MAR.' and shows a rhythmic pattern of eighth notes. The middle staff is labeled 'GIRLS' and shows a similar rhythmic pattern. The bottom staff is labeled 'TRPT.' and shows a rhythmic pattern with a dynamic marking '>' above the notes. The vocal parts sing 'Soldiers when the bat-tle is ov-er, Let the bu-gle blow,' while the trumpet part provides harmonic support.

MAR.

GIRLS

GROUPS 1 & 2

UNIS.

MAR.

GIRLS

CHO.

BASSES

TENORS

Marcia grandioso

MAR. blow the bu-gle, Ta, Ra,Ta,Ra, Ta, Ra. Did you call for
 GIRLS blow the bu-gle, Ta, Ra,Ta,Ra, Ta, Ra. Sol-diers,when the bat-tle is o-ver,
 GROUPS 1 2 3 blow the bu-gle, Ta, Ra,Ta,Ra, Ta, Ra. Sol-diers,when the bat-tle is o-ver,
 CHO. blow the bu-gle, Ta, Ra,Ta,Ra, Ta, Ra. Did you call for
 blow the bu-gle, Ta, Ra,Ta,Ra, Ta, Ra. Did you call for

>

Marcia grandioso

MAR. sol-diers true, for gal-lant fight - ing men of France?
 GIRLS let the bu-gle blow! Ta-ta, Ra-ta, Ra-ta-ta,Ra-ta, Ra-ta,Ra-ta, Ra - ta.
 GROUPS 1 2 3 let the bu-gle blow! Ta-ta, Ra-ta, Ra-ta-ta,Ra-ta, Ra-ta,Ra-ta, Ra - ta.
 CHO. sol-diers true, for gal-lant fight - ing men of France?
 sol-diers true, for gal-lant fight - ing men of France?

MAR.

We are here to an-swer you, So let the bu - gle blow ad -

GIRLS

Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, So let the bu - gle blow ad -

GROUPS 1 2 3

Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, So let the bu - gle blow ad -

CHO.

We are here to an-swer you, So let the bu - gle blow ad -

We are here to an-swer you, So let the bu - gle blow ad -

MAR.

- vance! Out we'll go to rout the foe, for back at

GIRLS

- vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!

GROUPS 1 2 3

- vance! Sol-diers, when the bat-tle is won, then let the bu-gle blow!

CHO.

- vance! Out we'll go to rout the foe, for back at

- vance! Out we'll go to rout the foe, for back at

MAR.

home there waits, per - chance, _____ a pret - ty charm -

GIRLS

Ra, ta - ta - ta, Ra - ta-ta ta - ta, Ra - ta-ta-ta - ta, a pret - ty charm -

GROUPS 1

Ra, ta - ta - ta, Ra - ta-ta-ta - ta, Ra - ta-ta-ta - ta, pp

CHO.

home there waits, per - chance, _____ a pret - ty charm -

home there waits, per - chance, _____ a pret - ty charm -

MAR.

- ing light o' love, An a-mour-ette we long to see, An - toi -

GIRLS

- ing light o' love, An a-mour-ette we long to see, An - toi -

GROUPS 1
2

An a-mour-ette we long to see, An - toi -

3

An a-mour-ette we long to see, An - toi -

CHO.

- ing light o' love, An a-mour-ette we long to see, An - toi -

- ing light o' love, An a-mour-ette we long to see, An - toi -

MAR. - nette or sweet Ma - rie, That's why we

GIRLS - nette or sweet Ma - rie, That's why we

1 2 - nette or sweet Ma - rie, Ah Ah

3 - nette or sweet Ma - rie, That's why we

CHO. - nette or sweet Ma - rie, That's why we

MAR. love to fight, to love the maids of France.

GIRLS love to fight, to love the maids of France.

1 2 love to fight, to love my France!

3 love to fight, to love the maids of France.

CHO. love to fight, to love the maids of France.

MAR. love to fight, to love the maids of France.

GIRLS love to fight, to love the maids of France.

1 2 love to fight, to love my France!

3 love to fight, to love the maids of France.

CHO. love to fight, to love the maids of France.

Segue Encore

ENCORE - DANCE.

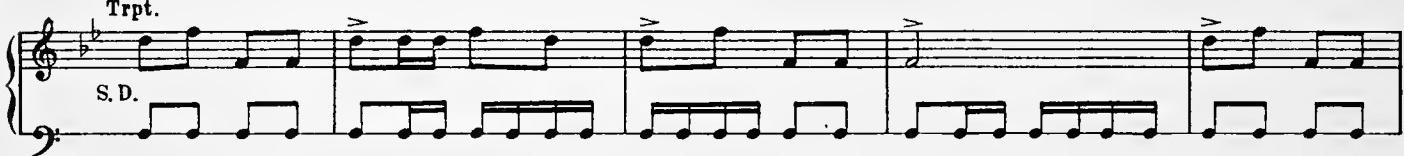
Piano.

*Girls dance on Stage.*

8

Trpt.

S. D.



Marcia Grandioso.



Musical score for piano, showing five staves of music. The score consists of two systems.

System 1:

- Staff 1: Treble clef, B-flat key signature. Measures 1-4.
- Staff 2: Bass clef, B-flat key signature. Measures 1-4.
- Staff 3: Treble clef, B-flat key signature. Measures 1-4.
- Staff 4: Bass clef, B-flat key signature. Measures 1-4.
- Staff 5: Treble clef, B-flat key signature. Measures 1-4.

System 2:

- Staff 1: Treble clef, B-flat key signature. Measures 5-6.
- Staff 2: Bass clef, B-flat key signature. Measures 5-6.
- Staff 3: Treble clef, B-flat key signature. Measures 5-6.
- Staff 4: Bass clef, B-flat key signature. Measures 5-6.
- Staff 5: Treble clef, B-flat key signature. Measures 5-6.

Rehearsal Marks:

- V (Measure 4)
- V (Measure 6)

Dynamics:

- ffz (Measure 4)
- 8va (Measure 5)
- ffz (Measure 6)

Text:

(Enter Gen. Birabeau)
Company - Attention! etc. etc.

Nº 8.

SONG (Margot) and GIRLS.

"ROMANCE"

Andantino.

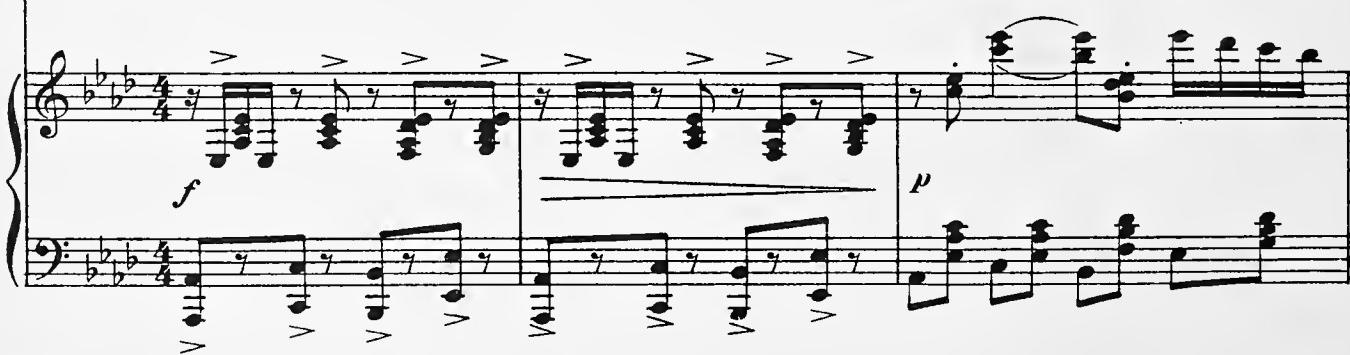
GEN. BIRABEAU. What the devil do you think a soldier is? a poet in uniform?

Margot. 

Piano. 

MAR. MARGOT. You ask me what I long for // 

MAR. Allegretto. 

Ro - mance, — a play boy who is 

MAR. 

MAR. 

MAR. 

Moderato.

MAR.

Now where this whimsy comes from, I don't know,
For when it comes it's just a - bout to go.

MAR.

Tempo I.

Rehearsal

Ro - mance, — a flow-er that will bloom a - while With sun-shine from a

*p**in*

MAR.

lov - er's smile — That lov - er's tears be - dew!

Ah! —

ff

MAR.

Stet Hanc

(Enter Girls) (GEN. BIRABEAU.) Romance! you'd better tell that to a lot of silly girls.

MAR.

MAR.

Tempo di Valse.

Yet when I seek this beau - ty,

MAR.

Flow - er of youth's first dawn - ing, I find a

MAR.

pros - y work - a - day world stretch - ing And

MAR. yawn - ing. Love is locked up in

MAR. ca - ges, Kept for a po - ets

MAR. pa - ges, Life and ad - ven - ture Don't seem to

MAR. be pay - ing at - ten - tion to me! And so I

Doubt

rall. *f* *p* *a little slower*

MAR. dream of fair romance and let my fan - cies weave

MAR. pret - ty sto - ries, And tho' I know they are not so, I like to go

MAR. Wand - ring a - mid their wist - ful glo - ries,

SP.GLS. *p*^{pp}_{III} My
Her

MAR. *un poco animato* Prin - ces be - come what I would them and they stay for the

SP.GLS. I & II
Prin - ces be - come what she would And then for a
un poco animato rall.

MAR.

breath of a sigh, I o - pen my arms to en - fold them! — And they've

SPECIAL GIRLS.

breath of a sigh

breath of a sigh

breath of a sigh she o - pens her arms to en - fold

*f**pa tempo*

MAR.

gone like a breeze rush-ing by! — Ah! this is a hum - drum world,

SPECIAL GIRLS.

gone like a breeze rush-ing by! — Oh, what a world!

gone like a breeze rush-ing by! — Oh, what a world!

gone like a breeze rush-ing by, oh rushing by! — Oh, what a world!

*rall.**a tempo*
L.H.

MAR.

But when I dream I set it dancing — When life is gray I have a

But when she dreams she sets it dancing —

But when she dreams she sets it dancing —

But when she dreams she sets it dancing —

Slow.

way to keep it gay!

Pass-ing the day I dream of love. —

of love. —

of love. —

of love. —

rall.

ff

SPECIAL GIRLS.

MAR.

SPECIAL GIRLS.

N^o 8^a

INCIDENTAL MUSIC.

*Sid enters. (whistles.) Red Shadow enters.**(Dialogue) (SID) "Oh, Pierre,
This was a mad chance!" etc.**(SID) Listen, French cavalry. etc.*

(Pierre exits)

(Azuri enters)

(Azuri enters)

(Soldiers enter)

f

(Soldiers exit)

p dim.

(Dialogue)

Nº 9.

DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

Trumpet



(Dialogue) (PAUL) Oh, inspection of the first
Squadron. *(Dialogue continues)*

(PIERRE) I see your point! etc.

Allegretto.

Musical score for strings and basso continuo parts, measures 3-4. The key signature changes to A-flat major (three flats). The strings play eighth-note chords, and the basso continuo provides harmonic support. Measure 4 includes dynamic markings *p* and *pp*.

Musical score for strings and basso continuo parts, measures 5-6. The key signature changes to E-flat major (one flat). The strings play eighth-note chords, and the basso continuo provides harmonic support. Measure 6 includes dynamic markings *pp* and *p*.

Musical score for strings and basso continuo parts, measures 7-8. The key signature changes to C major (no sharps or flats). The strings play eighth-note chords, and the basso continuo provides harmonic support.

(Pierre sings)

Musical score for strings and basso continuo parts, measures 9-10. The key signature changes to G major (one sharp). The strings play eighth-note chords, and the basso continuo provides harmonic support. Measure 10 includes dynamic markings *p* and *p*.

prre

pas - sion _____ is not to crash on _____ and woo a

mai - den _____ in mod - ern fash - ion

I like the ways of the old world.

Days of a dear self con - trolled world. I'd

Prre

not give you mad em - bra - ces to tear your

Prre

lac - es and make you frown, dear,

Prre

I'll kiss the hem of your gown, dear,

Prre

Then you will know I love you.

Moderato.

MARGOT.

MAR.

It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,

mf

PIERRE.

Prrre

Isn't there a dream that I can re-a-lize? One girl I can i-do-lize,

MARGOT.

MAR.

Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.

PIERRE.

*rall.**rit.*

MARGOT.

a tempo

PIERRE.

All my love is gen-tle,

My ap-peal is men-tal,

She won't hear you call.

My

*pp rall.**rit.**a tempo*

Allegretto.

Prre

passion is not to crash on And woo a

mf

This musical score consists of three staves. The top staff is for the voice, starting with a dotted half note followed by eighth notes. The middle staff is for the piano, featuring chords in a simple harmonic style. The bottom staff is also for the piano, providing harmonic support. The vocal line includes lyrics: "passion is not to crash on And woo a". A dynamic marking "mf" is placed above the piano staves.

Prre

maid en in mod ern fash ion,

This section continues the musical style from the previous one. The vocal line now includes the lyrics: "maid en in mod ern fash ion,". The piano accompaniment remains consistent with chords and harmonic support.

Prre

I like the ways of the old world,

This section introduces a new vocal line: "I like the ways of the old world,". The piano accompaniment continues to provide harmonic support with chords.

MARGOT.

Prre

Days of a dear self - con - trolled world, But

This section features a vocal entry for "MARGOT." with the lyrics: "Days of a dear self - con - trolled world, But". The piano accompaniment continues to provide harmonic support.

MAR. I'm seek - ing mad em - bra - ces, at court - ly

MAR. gra - ces. I on - ly frown dear,

MAR. That is why I

p_{rre} I'll kiss the hem of your gown, dear,

MAR. Can't love you, dear.

p_{rre} Then you will know I love you.

(*Soldiers enter*)
Allegro.

CHO.

1st & 2nd TENOR **f**

Look at that

1st & 2nd BASS **f**

Look at that

> > >

ff

CHO.

(Girls enter)

sight, boys, Do we see right boys, What a de - light boys,

sight, boys, Do we see right boys, What a de - light boys,

I. II.
& III.

unison. SPECIAL GIRLS.

Start the bells ring - ing, send the world
GIRLS.

Start the bells ring - ing, send the world

CHO.

Pierre is in love. Start the bells ring - ing, send the world

Pierre is in love. Start the bells ring - ing, send the world

SPECIAL GIRLS.

1. sing - ing, hap - py news bring - ing Pierre is in love
 2. sing - ing, hap - py news bring - ing Pierre is in love
 3. sing - ing, hap - py news bring - ing Pierre is in love

GIRLS.

sing - ing, hap - py news bring - ing Pierre is in love

CHO.

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be
 sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

TENORS

hard on us for but - ting in, we did not mean to be so rude,

CHO.

hard on us for but - ting in, we did not mean to be so rude,

BASSES

SPECIAL GIRLS.

1. Par-don us for cut - ting in, We would - n't for the world in - trude.

2. Par-don us for cut - ting in, We would - n't for the world in - trude.

3. Par-don us for cut - ting in, We would - n't for the world in - trude.

GIRLS.

Par-don us for cut - ting in, We would - n't for the world in - trude.

Moderato.

MARGOT.

Pierre is quite. a no - ble knight, But he is not the man for me,

TENORS.

CHO.

BASSES.

Where's the sort you want to court you, Who is

Where's the sort you want to court you, Who is

Tempo di Valse.

MAR. 

CHO. he?

he?

MAR. stea - dy man He must

1. not Pi - erre

2. not Pi - erre

3. not Pi - erre

GIRLS. not Pi - erre

TENORS. 

CHO. Rea - dy man, not Pi - erre

BASSES. Rea - dy man, not Pi - erre



MAR. be a strong and hea - dy man,

SP. GIRLS.

GIRLS.

CHO. Hea - dy man, That

Hea - dy man, That

MAR. //

SPECIAL GIRLS. 1. can't be you Pi - erre, *rall.* Pi - erre, // I must

2. can't be you Pi - erre, *rall.* //

3. can't be you Pi - erre, *rall.* Pi - erre, //

GIRLS. can't be you Pi - erre, *rall.* //

CHO. can be you Pi - erre, *rall.* Pi - erre, //

can be you Pi - erre, *rall.* //

MAR. know that he can mas-ter me, What a man

TENORS.

CHO. What a girl

BASSES. What a girl

MAR. *poco accel.*

1. Who's the man? He must take *poco accel.* me, shake me, break me,

2. Who's the man? He must take *poco accel.* her, shake her, break her,

3. Who's the man? He must take *poco accel.* her, shake her, break her,

GIRLS. Who's the man? He must take *poco accel.* her, shake her, break her,

CHO. Who's the man? We *poco accel.* would like

SPECIAL GIRLS.

MAR. (Paul enters.) *rit.* *a tempo*

make me, know that I love a man, my man!

1 make her know that she loves a man, her man!

2 make her know that she loves a man, her man!

3 make her know that she loves a man, her man!

GIRLS. *a tempo*

make her know that she loves a man, her man!

to see him What a man, her man!

CHO.

to see him What a man, her man!

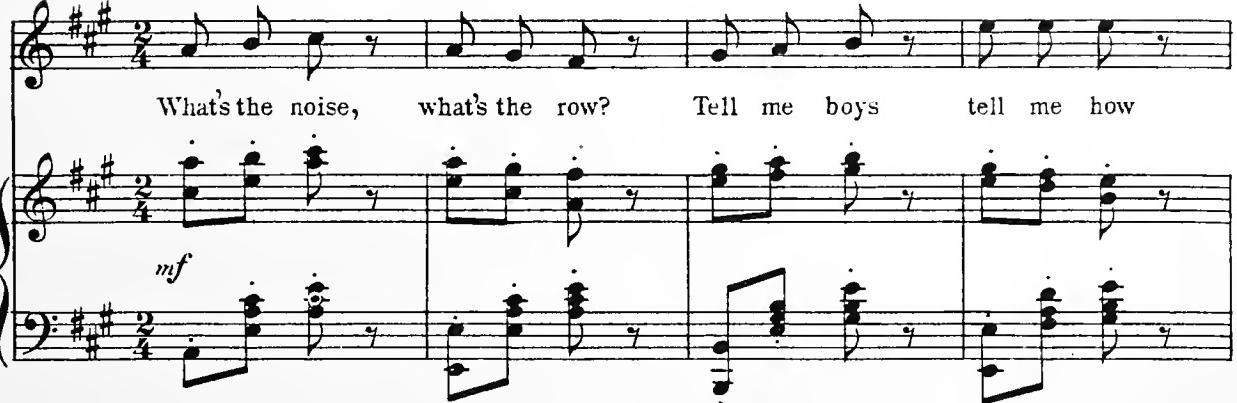
rit. *a tempo*

Nº 10.

TRIO (Margot, Paul & Pierre) and CHORUS.

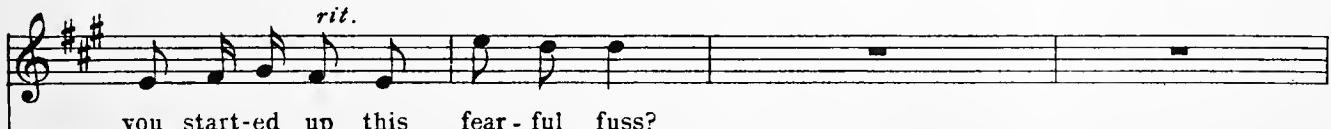
"I WANT A KISS."

Allegretto.

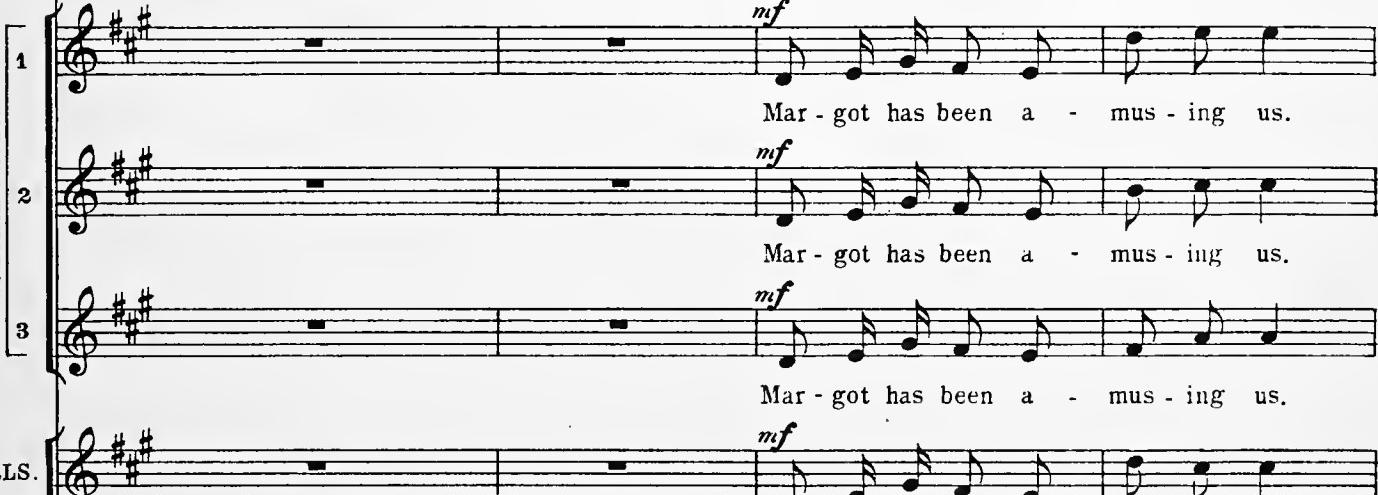
Paul. 

What's the noise, what's the row? Tell me boys tell me how

Piano. 

PAUL. 

you start-ed up this fear-ful fuss?



Mar - got has been a - mus - ing us.

Mar - got has been a - mus - ing us.

Mar - got has been a - mus - ing us.

Mar - got has been a - mus - ing us.

GIRLS. 

rit. 

PAUL.

Mar - got, I might have known, what have you done my own?
a tempo.

MARGOT.

I was in-struct-ing good Pier - re How to win a la - dy fair

PAUL.

(Almost spoken.)

Pierre — you're not a Ro-me-o, Nor — a gay Lo - tha-ri - o,

PIERRE.

pp
Oh me! oh my, oh

SPECIAL GIRLS.

pp
Oh me! oh my, oh

GIRLS.

pp
To each other.
Oh me! oh my, oh

CHO.

pp
How to win Mar - got.
How to win Mar - got.

pp

MARGOT.
rall.

MAR. But til you try it you nev - er know.

Prre May - - be it is bet-ter so—

SPECIAL GIRLS.
1 trou - ble is near we know,
2 trou - ble is near we know,
3 trou - ble is near we know,

GIRLS. trou - ble is near we know,

CHO. Trou - ble is near we know,
Trou - ble is near we know,

The musical score consists of six staves. The top staff is for 'MARGOT.' in soprano, with lyrics 'But til you try it you nev - er know.' The second staff is for 'Prre' in soprano, with lyrics 'May - - be it is bet-ter so—'. The third staff is for 'SPECIAL GIRLS.' with three parts labeled '1', '2', and '3', all singing 'trou - ble is near we know,'. The fourth staff is for 'GIRLS.' singing the same phrase. The fifth staff is for 'CHO.' with two parts, also singing 'trou - ble is near we know,'. The bottom staff is for the piano, providing harmonic support with chords and bass notes. The key signature is A major (two sharps), and the time signature is common time. Various performance markings like 'rall.' (rallentando) and dynamic markings like 'p' (piano) and 'f' (forte) are included.

prre

a tempo (Paul is furious.)

Could you give . . . les - sons, dear show - ing me how?

rall. *rit.* **Tempo di Valse.**

MAR. I will be glad to; come Paul let's teach him now.

PAUL. *rall.* *Pierre furieux.*

we will be glad to

rall. *pp* *rit.* **Tempo di Valse.**

PAUL. I want a kiss, give it to me, You know I must have my way;

PAUL. Love is like this, sim-ple you see,

PAUL. Let poets say what they may dear! MARGOT. You want a kiss,

MAR. If you ask me, What if my an - swer is No,

PAUL. You can - not say No,

MAR. dear If I re - fuse Then you would lose

PAUL. dear If you re - fuse I will not lose.

Prc Oh that I might show her that I too

Fox-Trot.

MAR. *rall.* or would you take me so.

PAUL. I will just take you so.

Prc know how to take her so.

Fox-Trot.

Paul and Margot dance a Fox-Trot.

MAR.

PAUL.

PRE

1. SPECIAL GIRLS.
I want a kiss, give it to me,

2. I want a kiss, give it to me,

3. I want a kiss, give it to me,

GIRLS.
I want a kiss, give it to me,

CHO.
I want a kiss, give it to me,

Vln.Obb.

MAR.

PAUL.

Prre

1. You know I must have my way!

2. You know I must have my way!

3. You know I must have my way!

SPECIAL GIRLS.

GIRLS.

CHO.

Vln.Obb

This musical score page features ten staves of music. The top three staves are for MAR., PAUL., and Prre, each with a treble clef and two sharps. The next five staves are for SPECIAL GIRLS, GIRLS, CHO., and Vln.Obb, each with a treble clef and one sharp. The bottom two staves are for piano, indicated by a brace and a bass clef. The vocal parts sing the lyrics "You know I must have my way!" in unison. The Vln.Obb and piano provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 8 are present above the staves.

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. Love is like this, Sim - ple you see

2. Love is like this, Sim - ple you see

3. Love is like this, Sim - ple you see

GIRLS.

CHO.

Vln. Obb.

MAR.

PAUL.

Prre

1. SPECIAL GIRLS.

Let po - ets say what they may, dear.

2.

Let po - ets say what they may, dear.

3.

Let po - ets say what they may, dear.

GIRLS.

Let po - ets say what they may, dear.

CHO.

Let po - ets say what they may, dear.

Vln. Obb.

Let po - ets say what they may, dear.

Tempo di Valse.

MAR. You want a kiss, If you ask me,

MAR. What if my an - swer is No, dear,

PAUL. You can - not say No, dear,

Slower.

MAR. If I re - fuse Then you would lose

PAUL. If you re - fuse I will not lose

Slower.

mf

MAR. *rit.* or would you take me so. *lento*

PAUL. *rit.* I will just take you so.

1. *rit.* know how to take her so.

2. *rit.* know how to take her so.

3. *rit.* know how to take her so.

GIRLS. *rit.* know how to take her so.

CHO. *rit.* know how to take her so.

f rit. *lento*

Allegro.

(SID enters slowly)

(PIERRE) Sid! (SID) What is it Pierre? what has happened?

(PIERRE) Oh! I have played the fool; etc.

(PIERRE) (*Sings*)

Pierre

Hold you — in mad em-brac - ing — Your pul-ses ra - cing — you'd not re-

Pierre

-pel me, Some day I might make you tell me,

Pierre

rit.

Tempo di Fox-Trot.

Tell me that you love me too

rit.

pp

(PIERRE) Sid! How long would it

take our men to get here? etc.

(PIERRE) (*Sings*)

So

Pierre
that's the sound that comes to warn you, Oh!

In the night or ear - ly morn' you know

someone may hear you.

(Sid breaks in on his singing) (SID) Sh!

(They start to exit softly)

(Bennie enters)

rall.

*(Dialogue)
(PIERRE) "Hello,
Bennie" etc.*

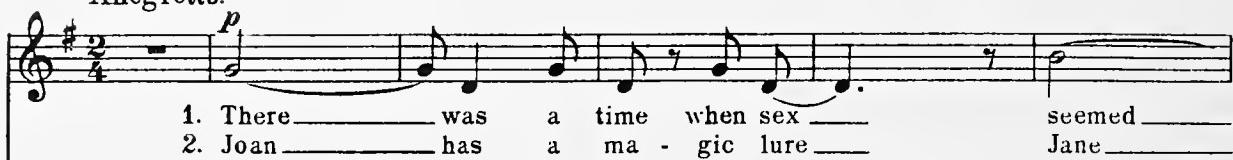
ppp

DUET.—(Susan and Bennie) and GIRLS.

"IT"

Allegretto.

Bennie.

Bennie. 

1. There was a time when sex seemed
2. Joan has a ma - gic lure Jane

Piano.

Piano. 

—some - thing quite com-plex,— Mis - ter Freud Then em - ployed
—has a way de - mure Lou can pet you and get



— words we nev - er had heard of.
— An - y - thing that she asks for.



mp

He kept us on the string, —
Fay rolls a wick-ed eye —

We kept on
Kay heaves a

won - der-ing —
nif - ty sigh —

But the seed — of sin,
Ma - ble shows her knee
Now at last — has been
That's the rea - son the

dim.

Found by El - i-nor Glynn.
birds eye Ma - ble you see.
(SUSAN) Why do you —

p

8

She de - fines —
look at them, —

The in - def - in - a - ble thing. —
and pay no at ten-tion-to me? —

REFRAIN

She calls it "It," Just simply "It;" That is the word They're us-ing
 (BENNIE) Now that's "It" (SUSAN) So that's "It" (BENNIE) That was-n't took from an-y
p *a tempo*

now book For that im - pro - per frac - tion of vague at - trac - tion That
 See how her eyes get bol - der And look at that shoul-der
mf *p* *p*

gets the ac - tion some - how! You've ei-ther got or you have
 (sus.) I've got a shoul-der (ben) yes you have two lips, But look at
p

not those That cer-tain thing That makes em' cling. So if the
 Look at those eyes, Look at those nose, Her per-son -
v *v* *v*

boys don't seem to fall for you,— There's just no hope at
- al - i - ty just ooz - es out,— (SUSAN) But what of me (BENNIE) Your

all for you!— Give up and quit, You'll nev-er hit, If you have
fuse is out — Give up and quit, You'll nev-er hit, (SUSAN) I wish that

not I got had "It!" She calls it "It!"
I had "It!" Now that's "It!"

No 11a

INCIDENTAL MUSIC.

(BIRABEAU) What are you going to do? use a knife?

(AZURI) "My mother, she is mostly white," etc. etc.

p

Dialogue continues

N^o 12.

DUET:- (Margot and Red Shadow.)

"THE DESERT SONG."

(BIRABEAU) Will you stop that whistling (*whistle*) (PIERRE) I've finished father. etc.

Allegretto.

Piano.



MARGOT.

I op - en my arms to en - fold them. And they've

MAR.

gone like a breeze rush - ing by;

MAR.

Slower.

MAR.

When life is gray I have a way To keep it gay!

PIERRE

MAR.

All through the day I dream of love. Why

Moderato espressivo.
Rather fast.

PIRE

waste your time — in vague ro - man - cing — When

PRRE. life it - self is at your call. I come to you my heart ad -

PRRE. - van - cing Oh! come to me and be my all. You

PRRE. turn a - way and yet you trem - ble. My lit - tle bird has wings I

PRRE. see, Come leave your cage And don't dis - sem - ble If

pre

I but try I'll make you fly with me.

(MARGOT) Why, you're the Red Shadow.

p

a tempo

(PIERRE) At your service, Mademoiselle! etc.

Allegro

>

pp

Andante

Tempo di Valse.
PIERRE.

101

Prre My des - ert is wait - ing, Dear,



Prre come there with me. I'm long - ing to



Prre teach you Love's sweet mel - o - dy.



Prre — I'll sing a dream song to you,



pre

Paint-ing a pic-ture for two

PIERRE 1st Blue hea - ven and you and I, And sand
MARGOT 2nd Blue hea - ven and you and I, And sand

mf a tempo

kiss - ing a moon - lit sky, The des-ert breeze whis - p'ring a
kiss - ing a moon - lit sky, The des-ert breeze whis - p'ring a

lul - la - by, On - ly stars a - bove you to see I
lul - la - by, On - ly stars a - bove you to see (PIERRE) I

rall.

love you. Oh! give me that night di - vine, And
 love you. Oh! give me that night di - vine, (BOTH) And

rall. *a tempo*

let my arms in your's en - twine, The des-ert song
 let my arms in your's en - twine The des-ert song

call - ing, Its voice en - thrall - ing will make
 call - ing, Its voice en - thrall - ing will make

you mine. 1. mine. 2. mine.

rall.

(Pierre embraces and kisses Margot)

mf a tempo

(She breaks away from him and strikes him across the face with whip)

(Exit Pierre)

rall.

p

(Margot recovers and in great alarm) (MARGOT) General Birabeau! Paul! Paul!

Agitato

p

(Dialogue)

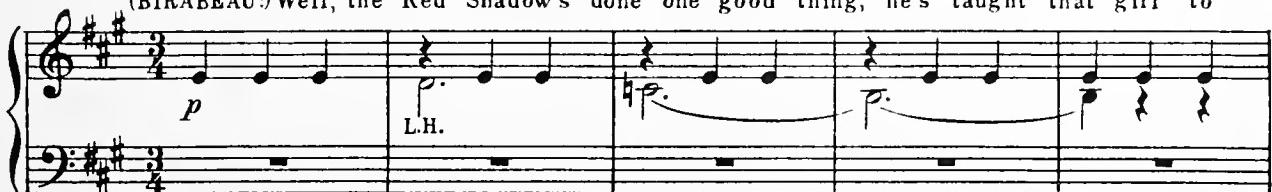
Nº 13.

FINALE—ACT I.

Vivace.

(BIRABEAU:) Well, the Red Shadow's done one good thing, he's taught that girl to

Piano.



make up her mind, etc.



Recit.

MAR. *Recit.* PIERRE. *(starts to go.)*

Won't you wish us luck? I do, I hope you're happy.

MAR. PIERRE. MARGOT

Where are you go - ing? I don't know. The

MAR. wed - ding will be at nine o' - clock; We'll see you

MAR. then. *(Spoken)* (PAUL.) Oh! surely I was just trying to think what suit I ought to wear. *(Exit)* (PAUL.) Fool!

rit. *ff.*

Marcia grandioso.

(Crowd enters.)

SPECIAL GIRLS.

1. Oh! luck-y Paul, tell us all, is it real-ly true?
2. Oh! luck-y Paul, tell us all, is it real-ly true?
3. Oh! luck-y Paul, tell us all, is it real-ly true?

GIRLS.

8. Oh! luck-y Paul, tell us all, is it real-ly true?

ff

loco

SPECIAL GIRLS.

1. May we but say hap - py day and good luck to you!
2. May we but say hap - py day and good luck to you!
3. May we but say hap - py day and good luck to you!

GIRLS.

May we but say hap - py day and good luck to you!

TENORS

CHO.

BASSES

8. May we but say hap - py day and good luck to you!

ff

loco

Allegro.

PAUL. Thank you, All we can find to say is thank

MARGOT. You are so sweet all of you,

MAR. These flow - ers here mean friend-ship, dear.

PAUL. These flow - ers here mean friend-ship, dear.

TENORS CHO. Mar - - got, our Paul will take a pre - cious

BASSES Mar - - got, our Paul will take a pre - cious

CHO.

car - go to car - ry off to Par - is.
car - go to car - ry off to Par - is.

MARCIAGRANDIOSO
not too fast

MAR. I thank you all, What am

PAUL. I love you, dear lit - tle bride to be,

1 Mar - got, you sweet dear lit - tle bride to be,
2 Mar - got, you sweet dear lit - tle bride to be,
3 Mar - got, you sweet dear lit - tle bride to be,

GIRLS. Mar - got, you sweet dear lit - tle bride to be,

CHO. Mar - got, you sweet dear lit - tle bride to be,

The vocal parts (MAR., PAUL., GIRLS., CHO.) sing the melody in unison. The accompaniment consists of two staves in G clef, B-flat key signature, and common time. The first staff features eighth-note chords, and the second staff features sixteenth-note chords. The tempo is marked "Marcia grandioso not too fast".

Slower

MAR. I to say? It's hard to say

PAUL. I love you, dear lit-tle bride to be.

SPECIAL GIRLS.
1 Mar - got, you sweet dear lit-tle bride to be.

2 Mar - got, you sweet dear lit-tle bride to be.

3 Mar - got, you sweet dear lit-tle bride to be.

GIRLS. Mar - got, you sweet dear lit-tle bride to be.

CHO. Mar - got, you sweet dear lit-tle bride to be.

Mar - got, you sweet dear lit-tle bride to be.

Slower

MAR. rit. good-bye to all you dears I know that I'll miss you. Come to my side!

PAUL. rit. Allegretto moderato

MAR. Wheth - er I will it or no, dear.

PAUL. You'll be my bride Wheth - er you will it or no, dear.

MAR. Valse moderato

PAUL. If you re - fuse I will not lose I will just take you so.

SPECIAL GIRLS. 1 If she re - fuse He will not lose her so.

SPECIAL GIRLS. 2 If she re - fuse He will not lose her so.

SPECIAL GIRLS. 3 If she re - fuse He will not lose her so.

GIRLS. If she re - fuse He will not lose her so.

CHO. If she re - fuse He will not lose her so.

Valse moderato

Moderato
Azuri enters



(BIRABEAU) Azuri!

2 Cyms.

(AZURI) General Birabeau, I take your advice. I am going back to



the hills with the girls. I wait there. etc.



Horn

rall.

L.H.

L.H.

pp L.H.

pp

ff=p

(AZURI) Come on girls, dance!

rall.

DANCE.

Allegro moderato.

Musical score for piano, page 114, featuring five staves of music. The score consists of two systems of music, each with five staves. The first system starts with a dynamic of *f*. The second system begins with a dynamic of *cresc.* The music is in 2/4 time, with a key signature of three flats. The notation includes various musical markings such as slurs, grace notes, and dynamic changes. The score concludes with a repeat sign and the number 8 above it, followed by a dynamic of *ff*.

(Paul enters. Azuri sees him and stops her dance) (AZURI) The bridegroom! Ah, now we can do (CROWD) Yes, yes, how
this Morocco dance of marriage. does it go?

(AZURI) Ah, it is very gay, what you call a good joke! etc.

Moderato.

Tempo di Valse.

PAUL

PAUL

I'd choose you all!

TENORS

CHO.

BASSES

He'd take them all.

He'd take them all.

Tempo di Valse.

AZURI (*Spoken*)

AZU.

You must choose one

He'd like to have us all in his ha - rem.

He'd like to have us all in his ha - rem.

He'd like to have us all in his ha - rem.

GIRLS

He'd like to have us all in his ha - rem.

CHO.

He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

PAUL In that case I'll choose A - zu - - ri.
 (holds up finger)

AZU. One

SPECIAL GIRLS
 1 Oh what would Mar-got say if she saw her bride - groom act this way.
 2 Oh what would Mar-got say if she saw her bride - groom act this way.
 3 Oh what would Mar-got say if she saw her bride - groom act this way.

CIRLS Oh what would Mar-got say if she saw her bride - groom act this way.

CHO. Oh what would Mar-got say if she saw her bride - groom act this way.

SPECIAL GIRLS

1 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

2 Now, do your danc-ing please fair A - zu - ri, Charm, al-lure and tease.

3 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

GIRLS Now, do your danc-ing please fair A - zu - ri, Charm, al-lure and tease.

CHO. Now, do your danc-ing please fair A - zu - ri, Charm, al-lure and tease.

Now, do your danc-ing please fair A - zu - ri, Charm, al-lure and tease.

SPECIAL GIRLS

1 Now what comes next. Let's see what's next.

2 Now what comes next. Let's see what's next.

3 Now what comes next. Let's see what's next.

GIRLS Now what comes next. Let's see what's next.

CHO. What is the game? Come play the game.

What is the game? Come play the game.

(During this, SID comes on in his beggar clothes)

AZURI (Spoken) :- Now, the Bridegroom dances with the chosen one - etc.

Andante moderato.



PAUL: Now look here, Azuri.

AZURI: Oh you are not sure you will still love the bride?



(Sings.) AZURI'S DANCE.

Moderato.



SID.

PAUL.

1.

2.

3.

GIRLS.

CHO.

Oh! be - ware ti - ger's claw,

Oh! be - ware ti - ger's claw,

mf stacc.

simile

SID. — claws of a ti-ger sharp with fu - ry.

PAUL. grip my hand,

1. — and you must be-ware A - zu - ri,

2. — and you must be-ware A - zu - ri,

3. grip his hand, claws of a ti-ger sharp with fu - ry,

GIRLS. grip his hand, claws of a ti-ger sharp with fu - ry,

CHO. Bride - groom must be - ware of the maid A - zu - ri,

Bride - groom must be - ware of the maid A - zu - ri,

accel.

SID.
S. GLS.
GIRLS.
CHO.

Bride - groom be - ware of Ah! _____ Ah! _____ Ah!
 Bride - groom be - ware the maid _____ Ah! _____
 Bride - groom be - ware the maid Ah! _____ Ah!
 Paul you be - ware of Ah! _____ Ah! _____ Ah!
 Paul you be - ware of - Ah! _____ Ah! _____ Ah!

poco accel. *moito accel.*

Allegro

SID.
S. GLS.
GIRLS.
CHO.

Ah!
Ah!
Ah!
Ah!

ff *ff* *ff* *ff*

con 8 Allegro

ff *ff*

(At the sound of the siren, Azuri stops her dance) A soldier rushes in.

SOLDIER: Look, look, the fires on the hill! (Crowd) "The Red Shadow! The Red Shadow!" etc.

PAUL: Another challenge!

Moderato.

Tempo di Marcia.

Trumpet.

SPECIAL GIRLS UNIS.

SP.GLS. *Sol-diers, when the bat-tle is o-ver let the bu-gle blow.*

GIRLS. *Sol-diers, when the bat-tle is o-ver let the bu-gle blow.*

CHO. *Out we'll go to rout the foe, for back at*
Out we'll go to rout the foe, for back at

(Soldiers and crowd Exit)

SP.GLS.

GIRLS.

CHO.

BIRABEAU: Come, Margot, it isn't so bad, etc.
Andante con moto.

(Exit Margot.)
(Enter Susan.)

Segue

SUSAN: General, General—the Riffs! BIRABEAU: Where?

Tempo di Marcia.

Shot—(Girls scream)

rall.

(Enter Riffs)
Vivace.

(Riffs bind General Birabeau)

ff

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennie
and Susan.)

rit.

f

Moderato grazioso.

(Hassi enters pushing Bennie)



(Susan is pushed in)



(Bennie and Susan are pushed off)



(MARGOT) Come a step nearer, and I'll fire (PIERRE) Mindar, put down that gun!



128 Andantino marcato.

PIERRE (singing)
quasi Recit.

Prre

I have a com - mand for you all.
If this

Prre

la - dy should be brave e - nough to kill me
it is my

Prre

or - der that you do not harm her.
Let her go Unpunished
Untouched!

PIERRE.
You have heard my command!

Valse moderato.

molto espressivo

Prre

And you have heard my command, there is your pistol (Sings) And here is my heart.

Prre

Blue Heav-en and you and I and sand

kiss-ing a moon-lit sky a des-ert breeze Whis-pring a

lul-la-by On-ly stars a-bove you to see I love you

PIERRE & MARGOT

oh! give me that night di-vine And let my arms in

(hum)

GIRLS.

CHO.

(hum)

(hum)

29276

Prre
MAR.

your's en - twine. The des-ert song call - ing Its voice en - thrall-ing will

GIRLS

The des-ert song call - ing Its voice en - thrall-ing will

CHO.

The des-ert song call - ing Its voice en - thrall-ing will

The des-ert song call - ing Its voice en - thrall-ing will

Adagio.

Prre
MAR.

make you mine.

GIRLS.

make you mine.

CHO.

make you mine.

make you mine.

Adagio. (CURTAIN)

rall.

ff

ff

8va

p ffz

END OF ACT I.

Nº 14.

Act II.
ENTR' ACTE.

Tempo di Valse.

Piano.

Con Ped.

Vln Solo

un poco rall.

p p a tempo

ffrit.

sf

Rcd.

Nº 15.

OPENING CHORUS.

Allegro.

Piano.

8va

rall.

Marcia.

ff

Curtain

CLEMENTINA.

SPECIAL GIRLS.

My lit - tle cast - a - gnette, keep sing-ing. My

1 My lit - tle cast - a - gnette, My

2 My lit - tle cast - a - gnette, keep sing-ing. My

3 My lit - tle cast - a - gnette, keep sing-ing. My

GIRLS My lit - tle cast - a - gnette, keep sing-ing. My

SPECIAL GIRLS.

CLEM lit - tle cast - a - gnette, Keep bring - ing the

1 lit - tle cast - a - gnette, the

2 lit - tle cast - a - gnette, Keep bring - ing the

3 lit - tle cast - a - gnette, Keep bring - ing the

GIRLS lit - tle cast - a - gnette, Keep bring - ing the

SPECIAL GIRLS.

CLEM mem - o - ry of Spain, of Spain. Your

1 mem - o - ry of Spain, of Spain. Your

2 mem - o - ry of Spain, of Spain. Your

3 mem - o - ry of Spain, of Spain. Your

GIRLS mem - o - ry of Spain, of Spain. Your

CLEM.

click-ing and click-ing is trick-ing my brain to make me sigh,

1

click-ing and click-ing is trick-ing my brain to make me sigh,

2

click-ing and click-ing is trick-ing my brain to make me sigh,

3

click-ing and click-ing is trick-ing my brain to make me sigh,

GIRLS

click-ing and click-ing is trick-ing my brain to make me sigh,

CLEM.

SPECIAL GIRLS.

1

2

3

GIRLS

The musical score consists of six staves. The top staff is labeled 'CLEM.' and features lyrics 'For dancing beneath a Span-ish sky en -'. Below it are three staves labeled 'SPECIAL GIRLS.' with numerical sub-labels '1', '2', and '3', each with its own set of lyrics. The bottom two staves are labeled 'GIRLS' and also contain the same lyrics. The piano accompaniment is at the bottom, consisting of two staves: one for the treble clef (right hand) and one for the bass clef (left hand). The music is in common time, with a key signature of two sharps. The vocal parts sing eighth-note patterns, while the piano provides harmonic support with eighth-note chords.

CLEM.

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

SPECIAL GIRLS.

1 My lit - tle cast - a - gnette, Ne - ver let me

2 -tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

3 -tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

GIRLS

-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me

(GUARD) Quiet, dogs of Spain— The mighty one approaches
(Enter Ali Ben Ali)

CLEM.

be for - get - ting my Spain.

SPECIAL GIRLS.

1 be for - get - ting my Spain.

2 be for - get - ting my Spain.

3 be for - get - ting my Spain.

GIRLS.

be for - get - ting my Spain.

Nº 16

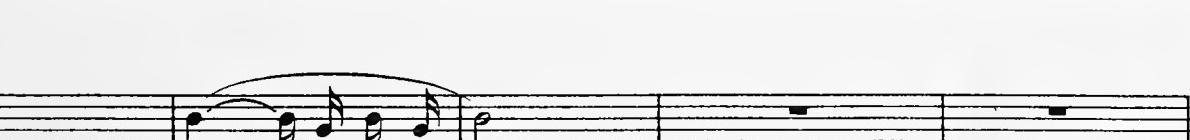
SONG-(Clementina) & GIRLS.

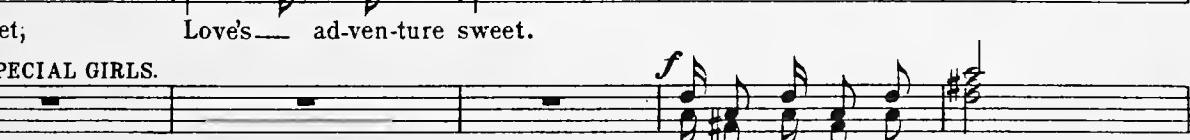
"SONG OF THE BRASS KEY."

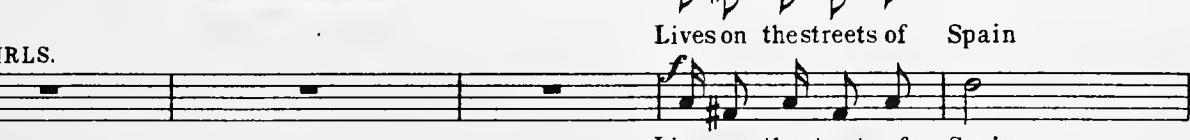
CLEMENTINA: Oh, no, Señor - We are from Barcelona--
and not rubbish, if you please-- We are ladies of the Brass Key.

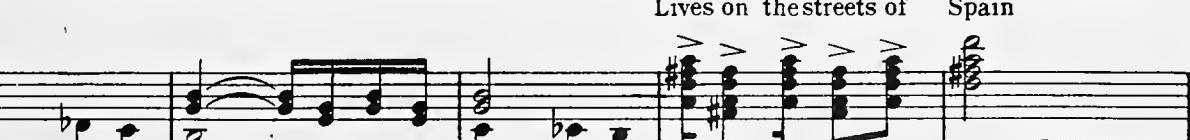
Allegretto.

Clementina. 

Piano. 

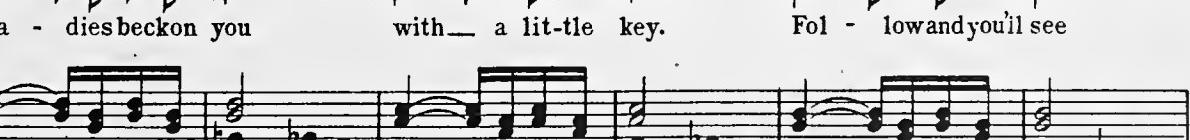
CLEM. 

SPECIAL GIRLS. 

GIRLS. 

CLEM. 

CLEM. 

CLEM. 

CLEM. 

CLEM.

SP.GLS.

GIRLS.

CLEM.

SP.GLS.

GIRLS.

if you see me sly - ly

Just where they beck - on you.

Just where they beck - on you.

swing-ing my key Soon I will see you shy - ly

fol - low - ing me I will bring to you

Ah!

Ah!

CLEM.

All — the joy I know. If — you do not go.

SP.GLS. Ah Ah

GIRLS Ah Ah

CLEM.

Then I will sing to you.

SP.GLS.

Then I will sing to you.

GIRLS

Then I will sing to you.

Listesso tempo.

REFRAIN.

CLEM.

There is a key, A key to my heart If you can but find the door.

CLEM.

On - ly for me for me to im-part this se-cret of love - land lore.

CLEM.

There is a gold - en gate - way That you can o - pen straight - way;

CLEM.

CLEMENTINA & GIRLS.

Just fol - low me And soon you will see One kiss is the key to more.

ALI: When will these western people be civilized?

mf poco accel.

ALI.

Wo - men are slaves men have not re - a - lized.
poco rall.

Tempo I.

(Spoken to Guard)

ALI.

Do keep them quiet!
UNIS.

SP.GLS.

We don't a -

GIRLS.

So are we on - ly com-mon slaves? We don't a -

Tempo I.

Spoken

ALI.

This is too much!

CLEM.

Up - on your hill you

SP.GLS.

-gree you have on - ly lived in caves

GIRLS.

-gree you have on - ly lived in caves What could you

CLEM.

Can wait un - til you hear _____

SP.GLS

We tell you *rall.*

GIRLS.

see _____ What could you see. _____

Tempo I.

CLEM.

There is a key, A key to my heart, If you can but find the

1

There is a key, A key to my heart, If you can but find the

2

There is a key, A key to my heart, If you can but find the

3

O - - - pen my heart

GIRLS.

O - - - pen my heart

Tempo I.

CLEM.

door. On - ly for me, for me to im - part This

SPECIAL GIRLS.

1 door. On - ly for me, for me to im - part This

2 door. On - ly for me, for me to im - part This

3 I am wait - ing I will im -

GIRLS.

I am wait - ing I will im -

CLEM.

se-cret of love - land lore. There is a gold - en gate - way

SPECIAL GIRLS.

1 se-cret of love - land lore. There is a gold - en gate - way

2 se-cret of love - land lore. There is a gold - en gate - way

3 -part my dear se -cret my gold - en gate - way

GIRLS.

-part my dear se -cret my gold - en gate - way

CLEM.

That you can open straight - way Just fol - low me, And

That you can open straight - way Just fol - low me, And

That you can open straight - way Just fol - low me, And

you'll open straight - way Fol - - low

GIRLS

CLEM.

soon you will see, One kiss is the key to more! more!

soon you will see, One kiss is the key to more! more!

soon you will see, One kiss is the key to more! more!

me for a kiss is the key. key.

GIRLS

Nº 16ª

SPANISH DANCE.

The image shows a page of sheet music for piano, consisting of five systems of musical notation. The first system starts with a dynamic of *ff*. The second system begins with a dynamic of *f*. The third system begins with a dynamic of *p*. The fourth system begins with a dynamic of *p*. The fifth system begins with a dynamic of *p*. The music is written in 2/4 time, with various key signatures and accidentals. The piano part is indicated by a brace and the word "Piano". The music includes various note values such as eighth and sixteenth notes, and rests. There are also slurs and grace notes. The notation is typical of classical piano music.

Musical score for piano, page 146, featuring six staves of music. The score consists of two systems of three staves each. The key signature changes from one staff to the next. Measure 1 (Measures 1-3) starts in A-flat major, moves to E major, then to G major, and ends in C major. Measure 2 (Measures 4-6) starts in A-flat major, moves to E major, then to G major, and ends in C major. Measure 3 (Measures 7-9) starts in A-flat major, moves to E major, then to G major, and ends in C major. Measure 4 (Measures 10-12) starts in A-flat major, moves to E major, then to G major, and ends in C major. Measure 5 (Measures 13-15) starts in A-flat major, moves to E major, then to G major, and ends in C major. Measure 6 (Measures 16-18) starts in A-flat major, moves to E major, then to G major, and ends in C major.

No. 16^b

REPRISE.

Moderato.

Clementina.

Piano.

CLEM.

MARGOT *almost spoken*

MAR.

to PIERRE

Soon - er I die I'll not sub - mit to

CLEM.

Tell him of Love - land's lore

MAR. you. Will you let me

CLEM. there is a gold-en gate - way that he will op - en straight - way

SPECIAL GIRLS. 1. & 2. there is a gold-en gate - way that he will op - en straight - way

3. Love's gold-en gate - way He'll op - en straight - way

GIRLS. Love's gold-en gate - way He'll op - en straight - way

MAR. go! Oh! I hate you I hate you so.

CLEM. you know that he is rea-dy to see That one kiss is the key to more.

SPECIAL GIRLS. 1. & 2. you know that he is rea-dy to see That one kiss is the key to more.

3. just one kiss is the best key to more.

GIRLS. just one kiss is the best key to more.

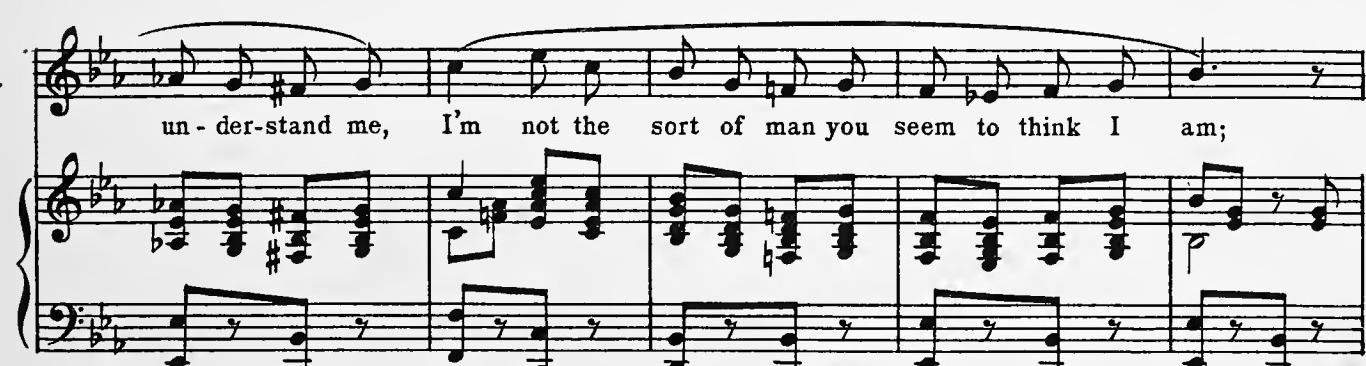
No. 17.

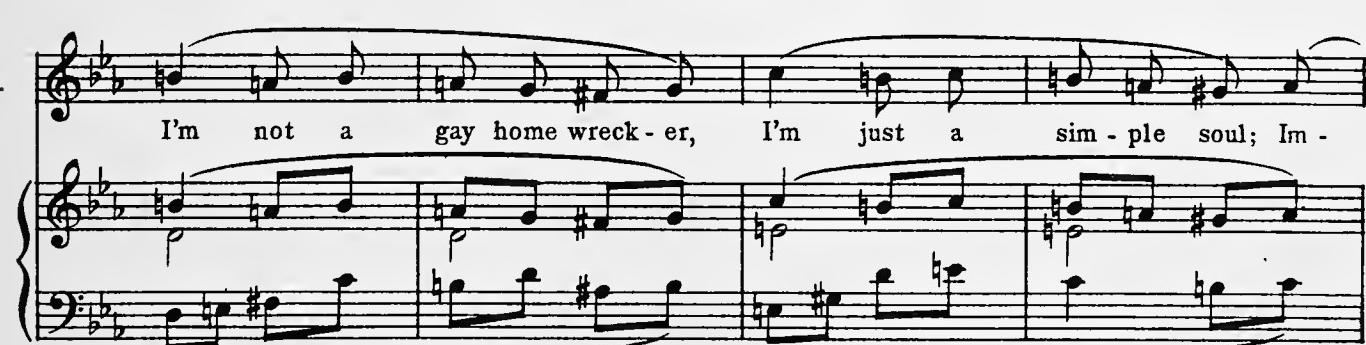
DUET — (Clementina and Bennie)
“ONE GOOD BOY GONE WRONG.”

Allegretto.

Bennie. 

Piano. 

BEN. 

BEN. 

BEN. 

A little slower.

A little slower.

CLEM. are you sure you are? **BENNIE.** Why yes! I think I

BEN. am. **CLEMENTINA.** So ve - ry pure you are. **BENNIE.** I'm on the brink, I

BEN. am! (*Hum*) Ah _____ **CLEMENTINA.** Ah _____ **BENNIE.** Ah _____

CLEM. I'm in the sink, I am!

Allegro.

BEN. Gosh! I might as well con - fess it, If I did - n't you would guess it,

BEN. wo - men — are the bane of my youth.

BEN. Ev 'ry one's a ti - ger cat, with me it's sad but cer - tain that with

BEN. wo - men — life can nev - er be smooth. For they can

BEN.

trip you with tricks, and grip you like quick sand,

CLEM.

CLEMENTINA.

Some day dear you will be mine

BEN.

BENNIE.

CLEMENTINA.

Can't you see I don't want you? I'll be a

CLEM.

con - stant nymph or some - thing sweet to him for whom I pine;

REFRAIN

BEN.

One good boy gone wrong,

BEN.

One good boy gone wrong,

BEN.

Youth must have its fling so they say;

BEN.

Here's where I start fling - ing my youth a - way,

BEN.

One more victim picked,

BEN.

Once more sex has clicked,

BEN.

One more sap-head who's been tricked and trap-ped, just an -

BEN.

- oth - er boy gone wrong.

DANCE
Not too fast (languid)

155

DANCE
Not too fast (languid)

f

fz

Allegro

ff

fz

Piano sheet music in G minor (two sharps) and common time. The music consists of six staves, each starting with a forte dynamic (F).

- Staff 1:** Treble clef, eighth-note patterns.
- Staff 2:** Bass clef, eighth-note patterns.
- Staff 3:** Treble clef, eighth-note patterns.
- Staff 4:** Bass clef, eighth-note patterns.
- Staff 5:** Treble clef, eighth-note patterns.
- Staff 6:** Bass clef, eighth-note patterns.

Performance instructions:

- Staff 1:** Slurs over groups of notes.
- Staff 2:** Slurs over groups of notes.
- Staff 3:** Slurs over groups of notes.
- Staff 4:** Slurs over groups of notes.
- Staff 5:** Slurs over groups of notes.
- Staff 6:** Slurs over groups of notes.

Text markings:

- Gradually slower and softer** (in italics) at the end of Staff 5.
- to the end** (in italics) at the beginning of Staff 6.
- pp** (pianissimo) dynamic at the end of Staff 6.

Nº 18

CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men

"EASTERN AND WESTERN LOVE"

- (A) LET LOVE GO
 (B) ONE FLOWER IN YOUR GARDEN
 (C) ONE ALONE

Andante moderato.

Ali.

Piano.

ALI.

ALI.

ALI. *p*

TENORS *p*

CHO.

BASSES

One wo-man you have once car-essed soon strikes you ve-ry like the rest,
when you once car - essed,
Just like all the

ALI. *rall.*

CHO.

Her kiss is nei-ther worst nor best. That is love's way, so
There is on - ly you, *rall.* that is love's way,
rest There is on - ly one way, Ah!

Tempo I.

ALI. *mf*

Love will come as some rare treas-ure light-ly grant-ed by Al - lah.

ALI. *f*

Love will go, so take it while you may,— so take it while you
 rall. *pp*

SID. *f* Andante.

If one flow'r grows a-lone in your gar-den its fra-grant
 may.

SID. *mf*

sweet-ness will soon pass a-way. If one flower grows a-lone in your

gar-den soft pe-tals bloom-ing must wi-ther some day. Love's

SID. bow - ers ____ should be o-ver - flow - ing ____ with sweet passion flow - ers ____ of var-ied per-

CHO. *p* Love's bow - ers where flow-ers grow,

SID. -fume. So ga - ther your pre-cious col -

CHO. *p* Per - fume Love's

Pas - sion flow'r's Per - fume Love's

SID. -lec - tion, A har - em of blos - soms, love's fire to con -

CHO. fire will guide you,

fire will guide you,

ALI.

ev-ry lov - ers bow - ers should be o-ver - flow - ing with pas-sion

SID.

sume Love's bow - ers should be o-ver - flow - ing with pas-sion

CHO.

Love's fire all con - sum - ing should be o-ver - flow - ing with pas-sion

Love's fire all con - sum - ing should be o-ver - flow - ing with pas-sion

ALI.

flow - ers of var-ied per - fume, so gath - er a har-em of

SID.

flow - ers of var-ied per - fume, so gath - er a har-em of

CHO.

flow - ers of var-ied per - fume, so gath - er a har-em of

flow - ers of var-ied per - fume, so gath - er a har-em of

ALI.

blos - soms love's fire con - sum - ing So let it be

SID.

blos - soms love's fire con - sum - ing. So let it be

CHO.

blos - soms love's fire con - sum - ing. So let it be

ALI.

known, one love on - ly serves no man.

SID.

known one love a - lone one love a - lone is not for men.

CHO.

known one love a - lone is not for men.

known one love on - ly serves no man.

Tempo I.

ALI. *Let love come as some rare treasure lightly granted by*

Al - lah. *Let love go and snatch its plea - sure and*

SID. *Snatch up all its joy be -*

CHO. *Let love go and snatch its plea - sure and*

Let love go and snatch its plea - sure and

ALI. *ere it fly,* *fly a - way.*

SID. *- fore it starts to fly, a - way.*

CHO. *ere it fly,* *fly a - way.*

ere it fly, *fly a - way.*

p

Tempo di Valse.

ALI.

Why are you si - lent, my friend?—

ALI.

SID.

He is now dreaming of love.—

SID.

PIERRE.

I have heard all that you have been say - ing,

PIERRE

yet I a - lone may love in my own way.

Adagio.

Prre

Lone - ly as a de - sert breeze, I may wan - der where I please,

Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten - der eyes

take the place of sand and skies; All the world for - got - ten In one woman's smile.

Andante moderato.

Prre

One a - lone___ to be my own, I a - lone___ to know her ca - res - ses,

pre

One to be E - ter - nal-ly The one my wor-ship-ping soul pos-

pre

- ses - ses; At her call I'd give my all,

rit.

All my life, and all my love en - du - ring. This would be a mag-ic ral.

8

world to me If she were mine a - lone.

Prre & SID.

One a - lone to be my own,
He loves her on - ly and, He a - lone will know her ca - res - ses,

ALI.

He loves her on - ly and, He a - lone will know her ca - res - ses,

CHO.

pp Al - lah! He loves her on - ly
He loves her on - ly, He loves her on - ly,

Prre & SID.

one to be E - ter-nal-ly The one my wor-ship-ping soul pos - ses - ses;

ALI.

Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;

CHO.

O E - ter-nal-ly and wor - ships dear - ly;
Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;

Prre At her call I'd give my all, All my life and all my love en - dur-ing
 SID. At her call — I'd give my all, en - dur-ing
 ALI.
 CHO. Al - lah gives ev'ry bit of ff love dear,
 At her call so he gives ev'ry bit of ff love dear,
 rit.
a tempo

Prre This would be a mag-ic world to me If she were mine a - lone.
 SID. This would be a mag-ic world to me If she were mine ff
 ALI.
 CHO. Oh how he longs to have her all ff a - lone.
 Oh pp how fie longs to have her all a - lone.
 Oh how he longs to have her all a - lone.

Nº 18^a

INCIDENTAL FINALETTO - SCENE II.

Marche Funèbre.

(HASSI) This will be no ordinary death, but a death of horror for you two, etc.

Piano.

Moderato.

The musical score consists of six staves of music for piano, arranged in two columns of three staves each. The notation is as follows:

- Treble Clef Staff:** Contains eighth-note chords. In the first column, the chords are: [G,B,D,F], [G,B,D,F], [G,B,D,F], [G,B,D,F]. In the second column, the chords are: [G,B,D,F], [G,B,D,F], [G,B,D,F].
- Bass Clef Staff:** Contains sixteenth-note patterns. In the first column, the pattern is: B, D, C, E, B, D, C, E. In the second column, the pattern is: B, D, C, E, B, D, C, E.

The key signature is four flats, and the tempo is Moderate.

Nº 19.

OPENING-SCENE III.

Tempo di Marcia.

Piano.

Nº 20

SCENE - (Margot & Red Shadow)

"THE SABRE SONG"

(MARGOT) I'm not, I'm not - oh it's not true - etc

Tempo di Valse.

Piano

pp fast

(RED SHADOW) Yes!

(MARGOT) Oh! I've had enough of it, etc.

Tempo di Valse.

MARGOT

I find the sim - ple life en - tranc - ing, Gen - tle and calm and kind.

mf

RED SHADOW.

R. S. Did-n't you say you liked ro - manc - ing, Have you changed your

MAR. To be chang - ing her mind is a wo - man's

R. S. mind? The mind of a wo - man

MAR. way, As you well know. I on - ly want Pi -

R. S. chan - ges, I well know.

MAR. - erre, my sweet Pi - erre.

R. S. If you long for Pi - erre that is fair.

(RED SHADOW) You long for Pierre, that is fair. Margot, I'll give you your chance. I'll send Pierre to you. etc.
Allegretto.



(Red Shadow exits)



*(Margot picks up the sword, comes forward
L'istesso tempo)*



and puts sword down again)



Andantino
MARGOT.



MAR. And with one quick dart right through his heart

MAR. Stab him as he mocks me. What sweet re -

MAR. - venge for all his laugh - - ter! But what is there that

MAR. halts me and stays my arm?

The musical score consists of four staves of music for soprano (MAR.). The first staff begins with a treble clef, a key signature of two sharps, and common time. The lyrics "And with one quick dart right through his heart" are written below the notes. The second staff continues with a treble clef, two sharps, and common time. The lyrics "Stab him as he mocks me. What sweet re -" are written below the notes. The third staff begins with a treble clef, two sharps, and common time. The lyrics "- venge for all his laugh - - ter! But what is there that" are written below the notes. The fourth staff begins with a treble clef, two sharps, and common time. The lyrics "halts me and stays my arm?" are written below the notes. The music features various note values including eighth and sixteenth notes, and rests. The piano accompaniment is indicated by a brace and a treble clef, with some bass notes shown on the bottom staff.

Quasi recit.

MAR. Something is tear-ing my heart. Is it fate to love him whom I hate?

Poco allegretto. (goes to sword, slowly) and picks it up again)

MAR. There is his sa - bre there, so like the man. In bril-liance shin-ing fair,

MAR. so like the man. Though I mean nought to him, why do I sigh

MAR. And give my thought to him, please tell me why? Sa-bre bright and

rall.

a tempo

MAR.

gleam - ing, ev - er by his side, Dare I tell my

MAR.

dream - ing dare my heart con - fide All my se-cret

MAR.

long - ing, Wish-es that are thron - ing, feel-ings that I

MAR.

vain - ly try to hide? When you're with your

MAR.

mas - ter Promise not to tell that my heart beats

a tempo

MAR.

fas - ter 'neath his mag-ic spell. For if you should

cresc. e accel.

MAR.

tell him what I'm dream - ing of; he

cresc. e accel.

MAR.

may call it love.

ENCORE.

(At beginning of Encore, Margot goes over to mirror)

Poco allegretto.

MAR.

MAR.

La La

stacc.

a tempo

accel. e cresc.

Legato

Tell him what I'm dream - ing of; he

8va

may call it love.

rall.

ff

Nº 21

FINALETTO—SCENE III

(Margot throws herself down in desperation on the couch)

Piano

Andante moderato

A musical score for piano in 4/4 time. The key signature is one flat. The tempo is Andante moderato. The piano part consists of two staves: treble and bass. A dynamic marking 'p' (pianissimo) is placed above the bass staff.

*(Pierre as Red Shadow enters)**(PIERRE) Margot prepare yourself, you're going away with me.*

A musical score for piano in 4/4 time. The key signature changes between one flat and one sharp. The piano part consists of two staves: treble and bass. The melody is played in the treble staff.

(MARGOT) What has come over you? etc.

A musical score for piano in 4/4 time. The key signature changes between one flat and one sharp. The piano part consists of two staves: treble and bass. The melody is played in the treble staff.

(Pierre sings)

You love me;

A musical score for piano in 4/4 time. The key signature changes between one flat and one sharp. The piano part consists of two staves: treble and bass. The melody is played in the treble staff. The lyrics "You love me;" are written below the staff.

MARGOT *rall.*

Never mind how I know. I'm a - afraid of

rall.

Tempo di Valse

MAR. you.

Blue hea - ven and you and I, and

Pre sand kiss - ing a moon - lit sky; a des-ert

breeze whis - pring a lul - a - by, on - ly stars a -

MARGOT

Prrre - bove you to see I love you. Oh!

BOTH

MAR. give me that night di - vine, And let

my arms in your's en - twine; The des-ert song

call-ing its voice en - thrall-ing will make you
rall.

184 Allegretto moderato.
(Azuri enters followed by Ali, Mindar, and some of the men)

Ali (*calling his men*) Come!

(RED SHADOW) What are you doing here? (ALI) (*to Margot*) You'd better go, etc.

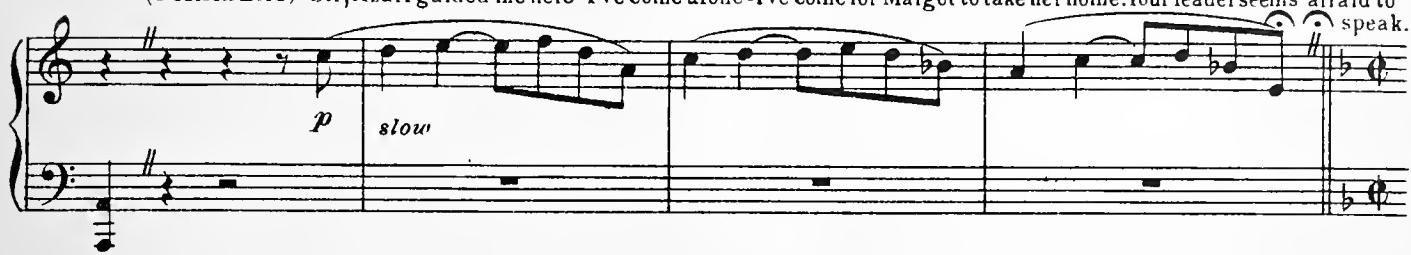
Moderato.
 (BIRABEAU) Margot! (RED SHADOW) (*to Margot*) Go
 to him, if you wish, etc.

accel.

(BIRABEAU) I trust to your chivalry, etc.

(to Red Shadow)

(BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.

*(Dialogue)**(Birabeau draws sword)**(Red Shadow drops his sword)**(Ali*

picks up sword, gives it to Pierre)

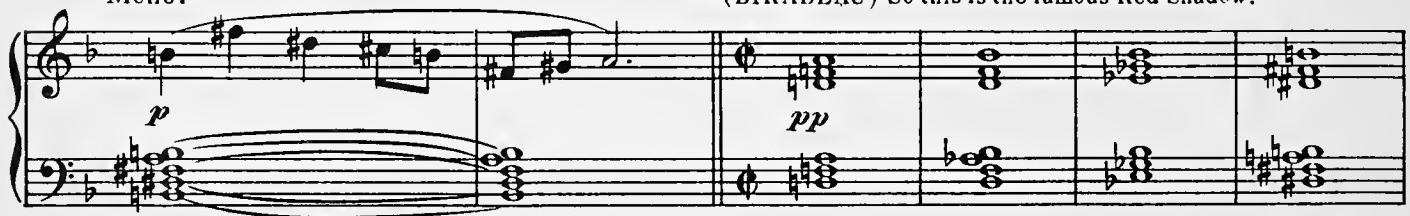
(ALI) What has come over you?



Meno.

Quasi recit.

(BIRABEAU) So this is the famous Red Shadow.

(Strikes him) Now
will you fight me?

Maestoso.

(Pierre drops his sword, sinks



down, buries his head in his hands.)



rall.

Nº 22.

SCENE IV.

“FAREWELL.”

Moderato.

Piano.

Not too fast.

*(sings softly)*

R. S.

So it means the Riffs are a - broad

(stops singing suddenly)

R. S.

be - fore you've bit - ten!

(HASSI) I am the new leader etc.



Andante.

BASS SOLO

(Red Shadow stops and listens to their prayer)

Might - y Mo - ham - med, The King of Man.

TEN.
I & II

CHO.

BASS.
I & II

Look down up - on us and keep us from sin!

Look down up - on us and keep us from sin!

RED SHADOW

All a lone - to be my own,

I a lone - to know her car-

R. S.

- es - es. One to be e - ter - nal - ly The

(Red Shadow starts to go off slowly)

Nº 23.

OPENING-SCENE V.

Allegro.

Piano.

8

GIRLS.

GIRLS.

All hail to the Gen - ral, He is the he - ro of the day.

GIRLS.

All hail to the Gen - ral, He is the he - ro of the day.

BIRABEAU.

BIR. Now la - dies, please, the man whom I at-tacked last

GIRLS.

BIR. night sim - ply would not fight. Dear mod - est

GIRLS. man! You won't de - ny you filled the fly - ing

(Enter Paul)

(PAUL) I've carried out your orders, Sir. etc.

GIRLS. Riffs with fright.

pianoforte

GIRLS.

(GIRLS) *Sing*

Ah

mezzo-forte

GIRLS.

come and try to cheer——— your Mar-got, For she is such a

pianissimo

GIRLS.

dear——— Your Mar-got; Our high-est flight of fan - cy, Is

forte

Tempo di Valse.
(Margot enters) Paul goes to see her.

GIRLS.

when we can see Mar-got——— of France.

fortissimo

PAUL. (Sings) *mf*

I want a kiss, Give it to me. You know I

MARGOT.

PAUL. must have my way. Please let me go.

GIRLS.

GIRLS. Paul, don't you see she is - n't hap - py to - day.

Dialogue (PAUL) I know why she's not happy.

Allegro.

(Paul exit)

Andante.

(BIRABEAU) Margot, you'd better give up that dream of romance.

MARGOT.

MAR.

Kiss-ing a moon-lit sky, A desert breeze whis-p'ring a

lul-la-by, Only stars a-bove you, to see I love you.

rall.

GIRLS. GIRLS.

Oh! give me that night di - vine, And let

a tempo p

MARGOT.

my arms in yours en - twine, The des-ert song call - ing, its

ALL.

voice en - thrall-ing, Will make you mine. _____

rall.

ENTRANCE OF SUSAN & BENNIE

*Allegro moderato**Dialogue*

Piano

Nº 24

REPRISE (Susan, Bennie & Girls)

“IT”

Allegro

Bennie Because - I did - n't know what I know now -

Piano

BEN. That when you kiss you are a wow! With that im -

BEN. - pro - per frac - tion of vague at - trac - tion That

BEN. gets the ac - tion, and now! I'm nev - er thrilled

BEN.

to fin-ger tips By ba-by words that leave your lips,

BEN.

But when those lips are closed— they can con - vey—

BEN.

Things no nice— girl ought to say.— When they meet mine they make a

BEN.

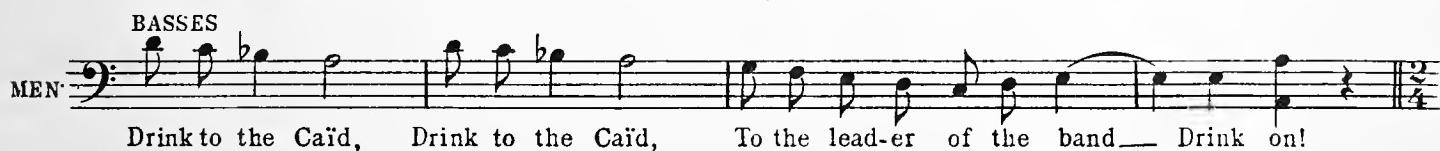
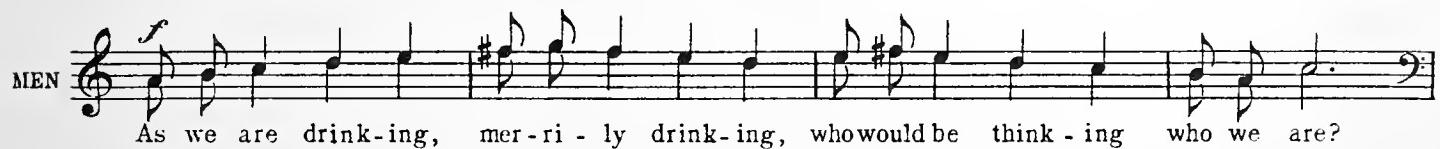
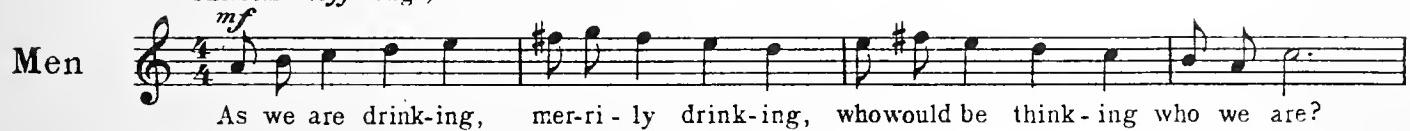
hit, And the re - sult is "It":

The musical score consists of four staves of music for 'BEN.'. The first staff shows a vocal line with lyrics: 'to fin-ger tips', 'By ba-by words', and 'that leave your lips,'. The second staff continues with 'But when those lips are closed— they can con - vey—'. The third staff has lyrics: 'Things no nice— girl ought to say.— When they meet mine' followed by 'they make a'. The fourth staff concludes with 'hit, And the re - sult is "It":'. The music is in common time and includes various dynamics like 'mf' (mezzo-forte) and slurs. The piano accompaniment provides harmonic support throughout the piece.

Nº 25

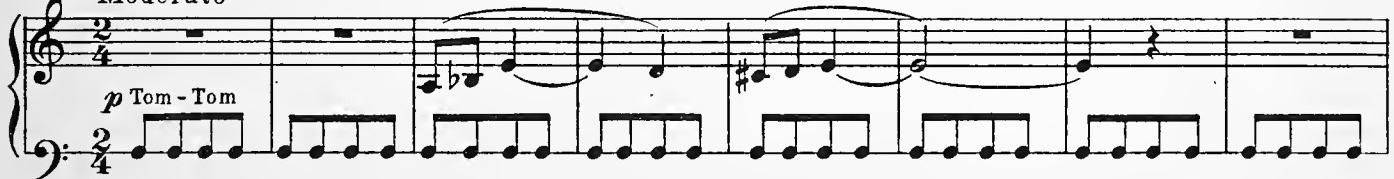
DANCE OF TRIUMPH (Azuri)

Allegro.

TENORS (*off Stage*)

Drink to the Caïd, Drink to the Caïd, To the lead-er of the band— Drink on!

Moderato



(AZURI) General Birabeau I come for pay



200

Adagio



Moderato.

DANCE

Marcato



Adagio.



Allegro.

Allegro.

ff

cresc.

ff

accel.

202

molto cresc.

Allegro vivace.

cresc.

Presto.

fif

Nº 26.

FINALE – ACT II.

(BIRABEAU) See here, Azuri — now listen — I must know, etc.

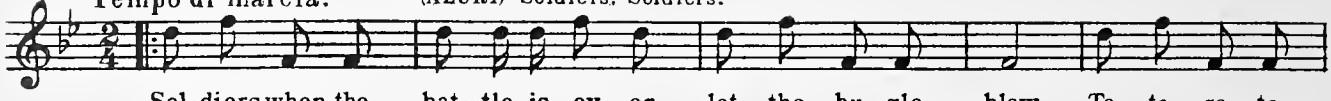
Moderato.

Piano.

(BIRABEAU) What do you mean?

Soldiers sing "March" off stage.

Tempo di marcia. (AZURI) Soldiers! Soldiers!



SOL.

Ra, ta, ta, ra, ta, Let the bu-gle blow. Ta, ra, ta, ra, ta, blow the bu-gle

SOL.

Ta, ra, ta, ra, ta, Home we go, Ta, ra, ta, ra, ta, blow the bu-gle, Ta, ra, ta, ra, ta, ra.

ff (Soldiers march on)

SOL.

Did you call for sol-diers true, for gal-lant fight-ing men of

SOL.

France? We are here to an-swer you so let the

SOL.

bu - gle blow Ad - vance: Out we'll

poco cresc.

SOL.

go to rout the foe, — for back at home there waits per -
molto cresc.

SOL.

- chance, — a pret - ty charm - ing light o' love, — an. am - our -

SOL.

-ette we long to see. An-toi - nette, or sweet Ma - rie. That's why

SOL.

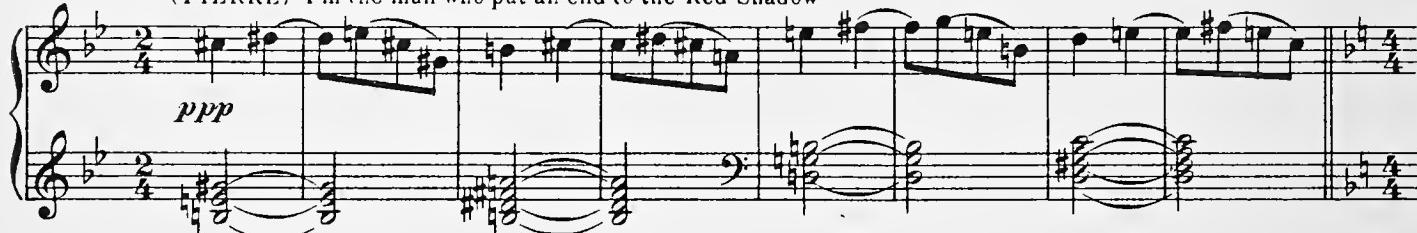
we love to fight to love — the maids of France. —

(BIRABEAU) Tell me - what happened

Furioso.
(Pierre enters)

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow



L'istesso tempo.



Tempo di Marcia.



Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off)





(exit Birabeau)

(Pierre crosses slowly to Margot)



Andante.

Vln.Solo



8



Andante moderato.



A little faster.
(Margot sings)

MAR.

All a - lone ____ to be my own
I a - lone ____ to know his ca - res - ses.

MAR.

One to be ____ e - ternally ____ the one my worshipping soul pos - ses - ses.

(Pierre sings)

Prre

At her call ____ I'd give my all,
All my life and all my love en - dur - ing,

Prre

This would be ____ a magic world to me____ if shewere mine a - lone.

END OF OPERA.

PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne Von Tilzer
 Alaskan, The Girard
 All Over Town Hein
 Alma, Where Do You Live? Briquet
 Angel Face Herbert
 Andre Charlott's Revue of 1924 Braham
 Apple Blossoms Kreisler-Jacobi
 Balieff's Chauve-Souris Platzman
 Band Wagon, The Schwartz
 Battling Butler Rosemont
 Belle of Mayfair, The Stuart
 Belle of Brittany, The Talbot
 Belle of New York, The Kerker
 Better Times Hubbell
 Be Yourself Gensler-Schwarzwald
 Big Show, The Hubbell
 Bitter Sweet Coward
 Blue Kitten, The Friml
 Broadway To Tokio Sloane
 Captain Jinks Gensler-Jones
 Caroline Kunneke-Goodman
 Century Girl, The Herbert
 Cheer Up Hubbell
 Circus Princess, The Kalman
 Connecticut Yankee Rodgers
 Countess Maritza Kalman
 Cross My Heart Tierney
 Daffy Dill Stothart
 Dancing Girl, The Romberg-Gershwin-Goodman-Gorney-Mills
 Dearest Enemy Rodgers
 Desert Song, The Romberg
 Devil's Deputy Jakobowski
 Dollar Princess, The Fall
 Dream Girl, The Herbert
 Edmund Burke Olcott
 Explorers, The Lewis-Taylor
 Fifty Million Frenchmen Porter
 Filibuster, The Lorraine
 Fine And Dandy Swift
 Five o'Clock Girl, The Kolmar-Ruby
 Flo-Flo Hein
 Florodora Stuart
 Forbidden Land, The Chapin
 For Goodness Sake Daly & Lannin
 Funny Face Gershwin
 Furs and Frills Hein
 Garrick Gaieties 1926, The Rodgers
 George White's Scandals 1921 Gershwin
 George White's Scandals 1922 Gershwin
 George White's Scandals 1923 Gershwin
 George White's Scandals 1924 Gershwin
 George White's Scandals 1925 Henderson
 Gingham Girl, The Von Tilzer
 Girl And The Kaiser, The Jarno
 Girl Crazy Gershwin
 Girl Friend, The Rodgers
 Girl In The Spotlight Herbert
 Girl Of My Dreams Hoschna
 Golden Dawn Kalman-Stothart
 Good Boy Stothart-Ruby
 Greenwich Village Follies Hirsch
 Fourth Annual Production 1922
 Greenwich Village Follies Hirsch-Conrad
 Fifth Annual Production 1923
 Half Moon, The Jacobl

Happy Days Hubbell
 Heads Up Rodgers
 Hello Yourself Myers
 Her Regiment Herbert
 Hitchy-Koo 1919 Porter
 Hit The Deck Youmans
 Hip Hip Hooray Hubbell
 Honeymoon Town Gay-Rice
 In Gay New York Kerker
 Isle Of Dreams Olcott
 Jimmie Stothart
 Judy Rosoff
 Judy Forgot Hein
 June Orlob
 June Love Friml
 Just Fancy Charig
 Kiss Burglar, The Hubbell
 Lady, Be Good! Gershwin
 Lady Butterfly Janssen
 Lady Billy Levey
 Lady Fingers Meyer
 Lady In Ermine, The Romberg
 Lala Lucille Gershwin
 Little Miss Bluebeard Goetz-Gershwin
 Little Miss Fix-It Hurlbut-Smith
 Little Show, The Schwartz
 Lollipop Youmans
 Look Who's Here Hein
 Louie The 14th Romberg
 Love Letter, The Jacobi
 Love Song, The Kunneke
 Madame Pompadour Fall
 Magic Ring, The Levey
 Mam'selle 'Awkins Aarons
 Manhattan Mary Henderson
 Marjolaine Felix
 Marjorie Stothart-Culkin-Romberg
 Mary Hirsch
 Mary Jane McKane Youmans-Stothart
 Midsummer Night's Dream, A. Mendelssohn
 Miracle, The Humperdinck
 Miss Springtime Kalman
 Modern Eve, A Gilbert
 Molly Darling Johnstone
 My Golden Girl Herbert
 My Maryland Romberg
 Naughty Riquette Strauss
 New Moon, The Romberg
 New Yorkers, The Porter
 Nightingale, The Vecsey
 Nina-Rosa Romberg
 No No Nonette Youmans
 O'Brien Girl, The Hirsch
 Odds And Ends Dudley-Godfrey-Byrnes
 Of Thee I Sing Gershwin
 Oh, Kay! Gershwin
 Oh, My Dear! Hirsch
 Old Limerick Town Olcott
 Once Upon A Time Lyding
 O'Neill Of Derry Olcott
 One Kiss Yvain
 Opera Ball, The Heuberger
 Over The River Golden
 Paris Porter
 Peasant Girl Friml
 Peggy-Ann Rodgers

Pitter-Patter Friedlander
 Pom Pom Felix
 Poor Little Ritz Girl Romberg
 Poppy Jones
 Present Arms! Rodgers
 Princess Caprice Fall
 Princess Flavia Romberg
 Purple Road, The Reinhardt-Peters
 Queen High Gensler
 Queen O' Hearts Gensler-Wilkinson
 Rambler Rose Jacobi
 Ramblers, The Kolmar-Ruby
 Red Robe, The Gilbert
 Rosalie Romberg-Gershwin
 Rose Of The Alhambra, The Hosmer
 Rose-Marie Friml-Stothart
 Runnin' Wild Mack-Johnson
 School Girl, The Stuart
 See-Saw Hirsch
 Shameen Dhu Olcott
 Simple Simon Rodgers
 Social Whirl, The Kerker
 Society Circus Klein
 Somebody's Sweetheart Bafunno
 Song Of The Flame Stothart-Gershwin
 Spring Is Here Rodgers
 Springtime Of Youth Kollio-Romberg
 Strike Up The Band Gershwin
 Street Singer, The Kempner-Timberg-Myers
 Student Prince Romberg
 Sweetheart Shop, The Felix
 Sweetheart Time Donaldson-Meyer
 Sweet Little Devil Gershwin
 Telephone Girl, The Kerker
 Terence Olcott
 Tell Me More Gershwin
 Three Musketeers, The Friml
 Three Romeo's, The Hubbell
 Three's a Crowd Schwartz
 Tickle Me Stothart
 Tip-Toes Gershwin
 Tourists, The Kerker
 Trip To Washington, A Jerome
 Twinkle Twinkle Archer
 Two Little Girls In Blue Lannin-Youmans
 Wang Morse
 When Dreams Come True Hein
 White Lilacs Hajos
 Wildflower, The Youmans-Stothart
 Woman Haters, The Eysler
 Yankee Princess, The Kalman
 Yes, Yes, Yvette Caesar-Charig
 Yours Truly Hubbell
 Ziegfeld Follies 1914 Stamp-Hubbell
 Ziegfeld Follies 1917 Hubbell-Stamp
 Ziegfeld Follies 1918 Hirsch-Stamp
 Ziegfeld Follies 1919 Stamp
 Ziegfeld Follies 1920 Buck-Stamp
 Ziegfeld Follies 1921 Herbert-Friml-Stamp
 Ziegfeld Follies 1922 Herbert-Hirsch-Stamp
 Ziegfeld Follies 1923 Herbert-Stamp
 Ziegfeld Follies 1924 Herbert-Hubbell-Stamp
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EXPLORERS (W)	Lewis
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GIRL AND THE KAISER (H)	Jarno
GIRL IN THE TRAIN (W)	Fall
GIRL OF MY DREAMS (W)	Hoschna
GOING UP (W)	Hirsch
GRAND MOGUL (W)	Luders
HALF MOON (H)	Jacobi
HER LITTLE HIGHNESS (R)	DeKoven
HER REGIMENT (H)	Herbert
HIPPODROME (W)	Klein
IN THE BARRACKS (R)	Bowers
KATY DID (W)	Hoschna
KISS WALTZ (H)	Ziehrer
LADY OF THE SLIPPER (W)	Herbert
LEONARDO (H)	Thorne
LITTLE BOY BLUE (R)	Madden
LITTLE NEMO (W)	Herbert
LONELY ROMEO (R)	Bowers
LOVE'S LOTTERY (W)	Edwards
MADAME SHERRY (W)	Hoschna
Mlle. MODISTE (W)	Herbert

MAM'SELLE NAPOLEON (W)	Luders
MAN FROM CHINA (W)	Bratton
MAN FROM NOW (W)	Klein
MARCELLE (W)	Luders
MARY'S LAMB (W)	Carle
MAYOR OF TOKIO (W)	Peters
MELODY (H)	Romberg
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OF THEE I SING (NW)	Gershwin
OLD DUTCH (W)	Herbert
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PATRIOTS (W)	Edwards
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PRINCE OF PILSEN (W)	Luders
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PURPLE ROAD (H)	Peters
RAINBOW GIRL (W)	Hirsch
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RED MILL (W)	Herbert
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ROSE-MARIE (H)	Friml
ROYAL VAGABOND (W)	Goetzl
ROSE OF ALGERIA (W)	Herbert
ROSE OF ALHAMBRA (H)	Hosmer
SOCIAL WHIRL (H)	Kerker
SOUL KISS (W)	Levi
STRIKE UP THE BAND (NW)	Gershwin
STUDENT PRICE (H)	Romberg
TAKE IT FROM ME (W)	Anderson
TATTOOED MAN (W)	Herbert
THREE TWINS (W)	Hoschna
TOP O' THE WORLD (W)	Caldwell
TOURISTS (H)	Kerker
VELVET LADY (W)	Herbert
VIENNESE NIGHTS (H)	Romberg
WEDDING TRIP (R)	DeKoven
WHEN SWEET SIXTEEN (W)	Herbert
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